

The Motion Picture ALMANAC

*Pictures and
Personalities*



BIG STARS in **BIG PICTURES!**

Who but M-G-M can give you Lon Chaney, John Gilbert, William Haines, Marion Davies, Greta Garbo, Ramon Novarro, Norma Shearer, Joan Crawford, Buster Keaton, etc. This year, as never before, it has been proven that come what may an M-G-M contract is the best theatre insurance on earth!

METRO-GOLDWYN-MAYER

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DISCARD

LEX SUPREMACY

Will Be Maintained

and a

GE OF PROGRESS

Is Made for

SIMPLEX PROJECTORS

For Twenty-Five Years
We Have Served the
Motion Picture Industry

and

SIMPLEX PROJECTORS

MADE IN THE LARGEST FACTORY
OF ITS KIND IN THE WORLD


HAVE WON ABSOLUTE, UNQUESTIONED
INTERNATIONAL LEADERSHIP

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more than ever before..



THE Paramount Name and Trade

Mark mean more than ever before to the public and to motion picture exhibitors in 1929. For seventeen years Paramount has stood at the top of the list in the Blue Book of Filmdom. Today this company is not only continuing to supply the world with the highest quality and largest quantity of silent dramas available anywhere, but is demonstrating its leadership in the field of talking and sound pictures also. Over 35 feature films, either all-dialog or with talking and sound, are being released in the first six months of 1929. Most of these hits are available as quality silent productions also. In addition, 52 sound gems of entertainment in one and two reels are offered by Paramount. The Paramount Sound News has its first issue soon. Sound or silent, "if it's a Paramount Picture, it's the best show in town"—a fact which furnishes an infallible buying guide for both theatre audiences and theatre owners.

MOTION PICTURE HEADQUARTERS



CHICAGO'S LARGEST
AND
MOST BEAUTIFUL
MOTION PICTURE
THEATRES

MARKS BROS. Granada and Marbro

PIONEERS IN THE
FIELD OF TALKING
PICTURES

ORIGINATORS OF
CHICAGO'S NOVELTY
PRESENTATION
EFFECTS

LEADERS IN
CHICAGO
ENTERTAINMENT

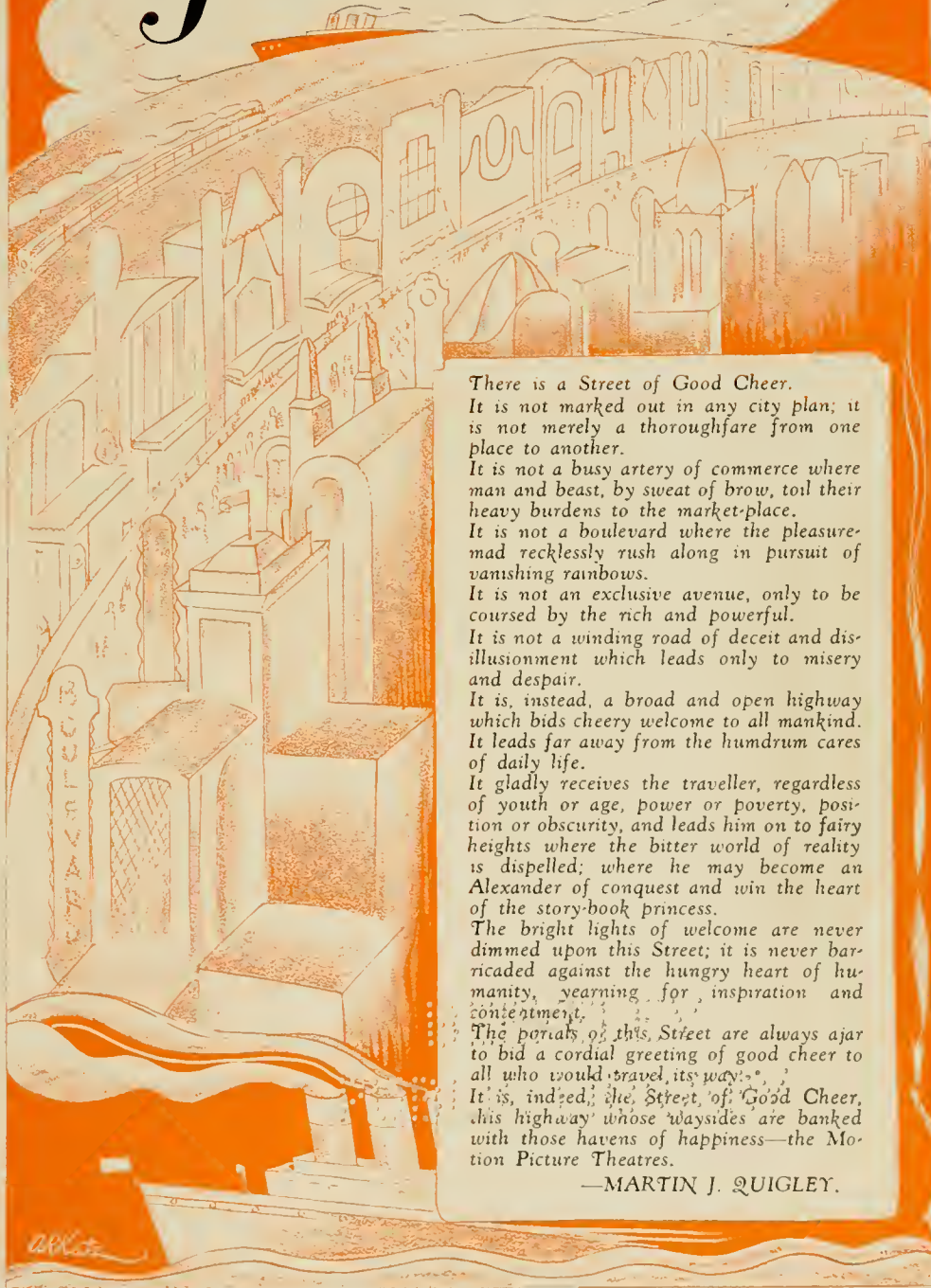
Famous stars who
appeared in person in
Marks Bros. stage
shows during 1928:

Eddie Cantor
Leon Errol
Gilda Gray
James Barton
Raymond
Hitchcock
John Steel
Julian Eltinge
Bee Palmer
Joe Frisco
Jack Osterman
Francis X.
Bushman
Trixie Friganza
Buster West
Jimmy Savo
Sunshine Sammy
Charlotte Lansing
Miss Patricola
Eddie Conrad
Tom Brown
Bert Wheeler
Bernard Granville
J. Harold Murray
and many others

Some of the great
photoplays first-run on
the Granada and Mar-
bro screens:

The Singing Fool
Four Sons
The Home
Townners
Sunrise
The Lion
and the Mouse
Tenderloin
Glorious Betsy
What Price Glory
Seventh Heaven
Jazz Singer
Don Juan
Resurrection
Chicago
After Midnight
Wild Geese
Night of Love
When a Man Loves
Women They
Talk About
Perfect Crime
Romance of
the Underworld
Redeeming Sin
The Terror
Captain Lash
and many others

The Street of Good Cheer—



There is a Street of Good Cheer.

It is not marked out in any city plan; it is not merely a thoroughfare from one place to another.

It is not a busy artery of commerce where man and beast, by sweat of brow, toil their heavy burdens to the market-place.

It is not a boulevard where the pleasure-mad recklessly rush along in pursuit of vanishing rainbows.

It is not an exclusive avenue, only to be coursed by the rich and powerful.

It is not a winding road of deceit and disillusionment which leads only to misery and despair.

It is, instead, a broad and open highway which bids cheery welcome to all mankind. It leads far away from the humdrum cares of daily life.

It gladly receives the traveller, regardless of youth or age, power or poverty, position or obscurity, and leads him on to fairy heights where the bitter world of reality is dispelled; where he may become an Alexander of conquest and win the heart of the story-book princess.

The bright lights of welcome are never dimmed upon this Street; it is never barricaded against the hungry heart of humanity, yearning for inspiration and contentment.

The portals of this Street are always ajar to bid a cordial greeting of good cheer to all who would travel its way.

It is, indeed, the Street of Good Cheer, this highway whose waysides are banked with those havens of happiness—the Motion Picture Theatres.



—MARTIN J. QUIGLEY.

*T*HE MOTION PICTURE ALMANAC is dedicated to the creative intelligences of motion pictures—to those thinkers and doers who, from the studio to the screen, are widening the Film's sphere of influence; refining its appeal, embellishing its lustre and, altogether, insuring its continuance as the supreme amusement of the age.

This, the first issue of *The* MOTION PICTURE ALMANAC, which hereafter will be published annually, is a record of pictures and personalities; a source of easily accessible information which is of interest to the public and the industry alike. It is brief, concise and accurate.

The object of *The* MOTION PICTURE ALMANAC is to supply information that is reliable and facts that are accurate—to the end of making better known, and consequently better understood, the entertainment that the motion picture industry produces and the personalities whose genius and effort create this entertainment and bring it to the screen.

MARTIN J. QUIGLEY.



The MOTION PICTURE ALMANAC
compiled and edited
by the staff
of
EXHIBITORS HERALD-WORLD
The leading motion picture trade paper
published by
The Quigley Publishing Company
407 South Dearborn street
Chicago, Ill.
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MY TEN YEARS BEFORE THE SCREEN

By ROBERT E. SHERWOOD

MR. CHAIRMAN, Ladies and Gentlemen of the Motion Picture Industry: First of all, I want to thank Mr. Hays for all the nice things he has said in introducing me. I'm afraid I don't deserve so many exorbitant tributes. In the ten years of my career as a critic, I have only done my humble best to praise that which, in my estimation, deserved thoughtful recognition, and to condemn that which seemed to me to merit the razzberry.

However, I know that you don't want me to indulge in any personal reminiscences of the past decade. In that period, you have had me on hand to applaud your successes and to call the attention of the public (in a friendly way) to your manifold mistakes. What you want from me on this auspicious occasion is advice as to how your business should be run, and I shall cheerfully give it to you. I say "give," meaning that the advice is offered free gratis; but if any of you *should* feel that you must reward me in a more substantial way, I'll meet you in the coat room after this banquet.

Now to begin with: I happen to be one who believes that the invention of the talking picture is the most important blessing that has descended on your great industry since "The Birth of a Nation." Six years ago—long before Al Jolson had been introduced formally to any member of the Warner family; long before the Radio Corporation had begun to get away with merger—six years ago I predicted, in print, that the old fashioned silent drama would be replaced by talking pictures before 1930. And here it is in 1929!

You have heard of the type known as "the strong, silent man." He sits about, keeping his mouth shut and letting the other fellow do the talking. No one knows what his opinions are, what his

philosophy is; he is regarded as a mysterious, fascinating character, and he gets a reputation for vast wisdom. Finally, by force of circumstance, he is compelled to speak out, to say something, and it is discovered that he has nothing to say. He has been keeping silent all this time because he is just plain dumb.

The motion picture has always been the strong, silent man of the arts. Within itself, the industry has been appallingly

strict silence in communicating with its patrons.

Now the motion picture is given the opportunity to speak out—and the questions that are exciting the public's interest are these: "Will it have anything important to say? Will it talk sense?"

I believe that it will have a great deal of eternal importance to say, but not until a few drastic and brutal changes have been made in the business methods, the personnel and the essential point of view of your industry.

Ladies and gentlemen—I gravely fear that there are some of you who will live to curse the day that brought the vitaphone, movietone, photophone and similar contraptions. The traditional silence of the screen has been a boon to you—and please remember, I am not aiming these remarks directly at the actors and actresses; they apply also to the directors, writers, supervisors and, above all, to the executives. All of you are to be subjected to the pitiless exposure of sound, and the public is about to discover where dumbness exists.

Dumbness is not necessarily an evidence of mental deficiency. It is more often a disease, which tends to atrophy the most acute intelligence. And this is not to be found in the branches of your industry, which have blossomed and borne fruit miraculously; it is to be found in the roots.

Editor's Note: This is a report of an address to be delivered by Robert E. Sherwood, motion picture critic, author, editor and playwright, at the Testimonial Banquet given for him by the motion picture industry in recognition of his 10 years of devoted and constructive service as a motion picture critic.

That is to say, Mr. Sherwood will deliver this speech in case the dinner is held, and also in case he is invited to attend it—both of which events seem highly improbable at this moment.

However, Mr. Sherwood's remarks are wise and witty and may be read with interest—and possibly profit—here in The MOTION PICTURE ALMANAC without the inconvenience of attending the dinner. Mr. Sherwood speaks for himself:

noisy and talkative. I consider it no exaggeration to say that picture people, as a class, are the gabbiest folk on earth. You have only to ride once in the elevator at 729 Seventh avenue, New York City, to realize that. But the talk has been internal. The public hasn't been let in on it. The industry has maintained a

You grew too fast. Success came to you too suddenly, too easily. You were not prepared by experience or by training to cope with it. Your career has resembled that of an itinerant prospector, who happens to stumble over a huge nugget of gold, and then rushes forth to make loud whoopee in the dance halls of Dawson. You spent your golden silence wastefully, extravagantly, and with no thought for the morrow, and you had to go out prospecting again, groping about, blindly, in the hope that you would stumble on something else.

But the days of the gold rush have passed. The old spirit of reckless adventure has gone out of the world of commerce. There are new gods now—variously called System, Efficiency, Vision, Service—and you must serve them, or fall.

Listen to the loud speakers that are now being installed in your theatres. They're broadcasting a message, for your especial benefit. It can be expressed in four, brief, Anglo-Saxon words: "Snap out of it." Pay attention to that. Snap out of the false state of mind into which too quick success has thrust you.

That state of mind is founded on one great illusion—namely, contempt for the public. You have absorbed the belief that Barnum was right—that your patrons are a bunch of boobs, saps, nit-wits and suckers who will buy anything if it's sold to them in the right way. You didn't have that idea in the years when your industry was on the make. You worked your heads off to find out what it is that people want, and to give them just that. At first, they were content to look at pictures that moved; you gave them movies. Then, when the original novelty had worn off, they wanted pictures with dramatic stories; you gave them photo-plays. Then they wanted stars, whom they could deify and worship; you gave them Mary Pickford, Charlie Chaplin, Gloria Swanson, Rudolph Valentino.

At length, when your industry had expanded to such impressive proportions that you were all rich and self-satisfied and fat, then you came to the conclusion that the cash customers were too ignorant to know what they wanted; and so you gave them junk. You started to grind out program pictures in bunches—"eight Dorothy Daltons," "six Ethel Claytons," "eight Charles Rays," "six Meighans," etc. Together with the program picture, you introduced its attendant evil, the block booking system.

You figured that a high-powered selling force would cover a multitude of sins in the production department. You developed the shifty and cynical philosophy of incompetence, which is: "When a problem confronts you, don't try to solve it—dodge it. When an obstacle appears in your path, don't roll up your sleeves and demolish it—squirm around it."

If a picture was badly and carelessly made in your studios, you would say, "Oh, well—we can call in Ralph Spence and have him gag it up with titles." And if even the expert services of Mr. Spence

failed to transform the sow's ear into the silk purse, then you would say, "Oh, well—we can call in Harry Reichenbach to put it over with a sensational promotion campaign."

In other words, ladies and gentlemen, what should have been a substantial, efficient and respectable industry began to assume the unwholesome appearance of a racket. But the poor, stupid, gullible public got wise to this long before you got wise to yourselves. They started staying home evenings, listening to the Happiness Boys or the Clicquot Club Eskimos.

When you observed this strange development, did you think to yourself, "Maybe we ought to be giving them better and more entertaining pictures?" Oh, no! You thought to yourself, "The exhibitors don't know how to sell the pictures to the public." So you went into the theatre business yourselves. You forged chains. You decided that if the A. & P. could get away with it, so could you.

And as you concentrated more thoroughly on the process of selling pictures, you ignored more completely the process of making them.

Despite your renewed efforts—or, rather, because of them—the public became increasingly indifferent to your products. It seemed that people had lost their former enthusiasm for movies and movie stars. But you made no real attempt to improve your pictures; you chose instead to improve your theatres. You built magnificent palaces, temples and cathedrals, with thick carpets and disappearing symphony orchestras. And still they didn't come. You put on vaudeville shows and pretentious musical revues, regardless of the obvious fact that motion pictures had previously driven vaudeville out of existence.

You were motion picture producers, dealing presumably with a public that wanted good motion pictures; but you were offering them (for their money) costly architecture, vaudeville acts, console organs, brass-buttoned ushers, hare-legged chorus girls, Paul Ash, cooling plants, marble statuary, trained-nurse-in-attendance and gilt paint—anything and everything, in fact, except motion pictures. The so-called "feature" of the programs in your theatres was presented as a sort of apologetic afterthought; its main purpose was to empty the house before the second show, and it fulfilled that purpose admirably.

You were operating on a false economic basis, and whenever you looked at the statements sent to you from your book-keeping departments, you saw red. You could get nowhere with your spasmodic, half-hearted attempts to reform conditions in your studios, because you

had made the initial mistake of manning those plants with alibi-hurlers and buck-passers instead of with real workers.

Now, following the dawn of the Sound Era, you are starting all over again. You have stumbled on another nugget. What are you going to do with it? Will you allow history to repeat itself? Will you again make wild and reckless whoopee? Or will you profit this time by experience as well as by luck?

You're faced with the task of complete reorganization. You've been forced, at last, to pay some serious attention to the production of your pictures. The old formulae, the old rubber stamps, the old routines are out. You must find new people, with new ideas and new styles of talent, to give the public the new type of entertainment that it demands.

Before you rush headlong into the new fields that have been opened up, I invite you to pause and ponder for a while. Stop worrying incessantly about the immediate problems of the moment; try to look forward into the future, figure out what the problems will be five—10 years from now, and lay your plans accordingly.

Turn around and study some of the other industries—those that have failed as well as those that have prospered. Try to find out the why and wherefore of each failure and each success. The automobile industry, for example, is worthy of your earnest attention. It is just about as young as your industry; its original organizers began, as you began, with no traditions or precedents to guide them. But have they made the same grotesque blunders that you have made? They have not. Have they acted on the assumption that the public is a bunch of suckers? On the contrary, they have seen the necessity for constant improvement in their models, to keep pace with the ever increasing standards of intelligence, discrimination and taste among the people to whom their products must be sold.

The automobile manufacturers learned how to make Rolls-Royces for the Rolls-Royce public, Chryslers for the Chrysler public, Buicks for the Buick people and Fords for the Ford public. You, in the motion picture industry, have seen the public as a conglomerate mass of morons, and you have aimed all your products at one, low level.

The automobile manufacturers have flattered the public; you have insulted it. Observe the very words that they use in their advertisements: "Performance,"

"Distinction," "Reliability," "Style." Compare them with the words in your own promotion matter: "Hot," "Sweet," "Kick," "Sex," "Thrill."

Having studied the reasons for the triumph of the automobile industry, you might well investigate the causes of the present sad condition of the theatre, or "speaking stage," as you call it. Where is the depression most acute? It is among the old-line theatrical managers who have regarded the public with contempt, who have gypped the public, bull-dozed the public and choked the public with the





Colleen Moore

*Appearing in a series of
SPECIAL PRODUCTIONS
-Including-*

" WHY BE GOOD ? "

Produced by JOHN McCORMICK





NORMAN TAUROG

Has Completed His First Fox-Movietone Subject

"The Diplomats"

Starring Clark and McCullough

same old hokum that passed for drama in the dark ages. The only theatrical organizations that are now enjoying any consistent degree of prosperity—the Theatre Guild, Jed Harris, Arthur Hopkins, the Civic Repertory Theatre—are those that are at great pains to demonstrate their profound respect for the public's intelligence.

Take a good look at the Theatre Guild, ladies and gentlemen. The old-line managers once sniffed at it and dismissed it as a "starving art theatre." Today it's the most satisfactory commercial theatre there is—not only in New York but on the road—and the old-line managers are realizing that if they had only been a little more artistic, they would now be eating more regularly.

Get rid of your stale, archaic ideas of "showmanship." It doesn't consist, as you seem to think, of a genius for the ballyhoo of salesmanship. The good showman is one who knows how to put on a good show. Barnum was right in what he said about the birth-rate among suckers—but Shakespeare was also right when he said that the play's the thing, and Abraham Lincoln was equally right when he observed that you can't fool all the people all the time.

Am I boring you, ladies and gentlemen? I see that I am. You're beginning to shift uneasily, and glance furtively at your wrist-watches, and indicate in other polite but unmistakable ways that you have heard enough out of me.

But tradition demands that I must sound a note of optimism before I close—and I shall do so:

I believe that the true and considerable merit of the motion picture is about to be realized—and that if you who have conducted the industry in the past are incapable of realizing it, your jobs will be taken over by those who can and will.

I thank you, from the bottom of my heart, for this magnificent tribute, and I am confident that I shall not be asked to speak again.

The MOTION PICTURE INDUSTRY

What the papers say:

"It is both a privilege and a pleasure to see, to learn, and to enjoy much of the world's best, as is shown before you on the moving picture screen."

—Norcatour (Kan.) Dispatch.

* * *

"The point of a lot of movie criticism, if we get it straight, is this: American films are so bad that all the world wants them."

—Kenosha (Wis.) News.

* * *

"The screen affords entertainment of high order within the means of the poorest and the humblest."

—Trinidad (Col.) Chronicle News.

* * *

"Last Sunday night a lively discussion was held at the union church services on the movie question. What impressed us most, however, during the symposium, was that most of those who criticized the movies admitted that they seldom attend. The only ones who rose to the defense of the movies were those who go. . . . One can't really give an opinion of the climate of the Isle of Guam, for instance, if one has never sojourned there."

—Clearwater (Kan.) News.



PERSONALITIES

A department devoted to biographical facts about personalities in the motion picture industry—players, producers, directors, writers, executives, camera-men and others in production and distribution

FEMININE PLAYERS

ADOREE, RENEE: b, Lille, France, September 1; h, 5 feet 1 inch; brown hair and blue eyes; w, 107 pounds; e, while on the road with parents; hy, dancing. A dancer in her father's troupe at the age of 10 and traveled all over Europe with him. Has appeared in such pictures as "Made in Heaven" for Goldwyn in 1921; in "The Big Parade" in 1925; "La Boheme" in 1926; "The Show" and "Mr. Wu" in 1927, and "Forbidden Hours" and "The Cossacks" in 1928 for Metro-Goldwyn-Mayer.

ALLEN, ELSIE: b, Philadelphia, Pa., December 7; h, 5 feet 7 inches; brown hair and hazel eyes; w, 125 pounds; e, Parochial school in Atlantic City and Atlantic City high school; not married; hy, swimming, dancing and riding. Screen career started when she won Atlantic City "Summer Girl" contest. Has been in pictures for about four months.

ALLEN, RICCA: b, Victoria, B. C., Canada; h, 5 feet 8½ inches; brown hair and eyes; w, 135 pounds; p, Ray Russell and John Allen, father musician; e, Lincoln high school. Has had stage experience in London, South Africa, Egypt, and toured the world with Nance O'Neil; also been with Brady, Shubert and Dillingham shows. Screen experience in "Close Harmony."

ARCHER, PATRICIA: r. n., Marguerite Andrus; b, Livingston, Mont., June 17, 1909; h, 5 feet 2 inches; light brown hair and brown eyes; w, 104 pounds; p, Kathryn Wright and Bert Andrus; e, Poly high school, Long Beach, Cal.; not married; hy, swimming, dancing, books and music. With Fanchon and Marco on the West Coast and winner of a popularity bathing and personality contest. Appeared in leads, bits and parts in Christie comedies; two years with Chick Sale on Movietone for Fox; also at Metropolitan with Harold Lloyd.

ARTHUR, JEAN: b, New York City, October 17; h, 5 feet 2 inches; medium brown hair and blue eyes; w, 106 pounds; p, non-professionals; e, New York City high school; not married; hy, swimming, riding and golfing. No stage experience. Screen experience consists of small

parts for Fox; leading role opposite Richard Dix in "Warming Up;" also appeared in "The Canary Murder Case," the two latter being Paramount pictures.

AUBURN, JOY: r. n., Alice McCormick; b, Chicago, Ill., January 13; h, 5 feet 4 inches; auburn hair and dark brown eyes; w, 124 pounds; p, Lucy Kirk and Frank A. McCormick, non-professionals; e, Omaha, Neb. high school; not married. Stage experience, one year with Ziegfeld; also with Gus Edwards and Shubert shows. Screen experience of two years appearing in "Mother Knows Best," "Blondes Beware," "The Dog Wins," "Tuxedo Comedy," "The Terrible People" and "Smile, Brother, Smile."

musical, also with Nemirovich-Danchenko's company presenting the dramatized opera, "Fille de Madame Ango," later of "Carmencita and the Soldier." Then came to America with Morris Gest's production of "Carmencita and the Soldier" in 1923; later company returned to Russia after an eight month's stay, Baclanova remaining to play the nun in "The Miracle." To test her photographic qualities and adaptability to motion pictures, she played her first screen role in a small part in "The Dove" in 1927 with Norma Talmadge, Noah Beery and Gilbert Roland. Mauritz Stiller then cast her for the role of Annie in Emil Jannings' "Street of Sin" for Paramount in 1927. Since then she has appeared in Pola Negri's "Three Sinners," "Forgotten Faces," "Docks of New York," "Avalanche" and "The Wolf of Wall Street."

BANKY, VILMA: r. n., Vilma Banky LaRocque; b, January 9, 1903, Budapest, Hungary; h, 5 feet 6 inches; blonde hair and blue-grey eyes; w, 125 pounds; p, Ulbert Katalin and John Baulay, non-professionals; e, Zuglo high school and college; m, Rod LaRocque, professional; hy, studying. Has played in such pictures as "The Dark Angel," "The Son of the Sheik" and "The Eagle" with Rudolph Valentino; co-starred with Ronald Colman in "The Winning of Barbara Worth," "The Night of Love," "The Magic Flame," "Two Loves" and starred in "The Awakening."

BASQUETTE, LINA: b, San Mateo, Cal., April 19, 1907; black hair and dark eyes; p, Mrs. Ernest Belcher, Ernest Belcher, stepfather; m, Peverell Marley, cinematographer; hy, dancing, swimming and tennis. Premiere danseuse of the Ziegfeld "Follies" at the age of 16; danced in the "Follies" for three years and also in "Louis the XIV." Made her debut on the screen at the age of 9, playing child parts for Universal in several productions. Left the screen for stage. In 1927 she abandoned the stage and went to FBO and played in "Ranger of the North;" then signed with Paramount and played opposite Adolphe Menjou in "Serenade;" then selected by Richard Barthelmess for "The Noose" at First National; signed by DeMille for "The Godless Girl." Late pictures

Key to Abbreviations

b	.....	born
e	.....	educated
h	.....	height
hy	.....	hobby
m	.....	married
p	.....	parents
rn	.....	real name
w	.....	weight

AYRES, AGNES: b, Carbondale, Ill., April; h, 5 feet 4 inches; blonde hair and blue eyes; w, 110 pounds; e, private school in Chicago; not married; hy, riding, golf and horticulture. Eight years screen experience and has appeared in such pictures as "The Sheik," "Forbidden Fruit," "The Ten Commandments," "Son of the Sheik" and "The Lady of Victory."

BACLANOVA: b, Moscow, Russia, August 2; h, 5 feet 4 inches; blonde hair and blue eyes; w, 116 pounds; p, Alexandria and Vladimir Baclanova, non-professionals; e, Cherniavsky Institute, Moscow, and received her stage training when she entered the Moscow Art theatre at the age of 16; not married; hy, tennis. With the Moscow Art theatre, dramatic and

Here is COMMANDING in TALKING

Audiences everywhere shaking the rafters! Critics hunting for new adjectives! First run exhibitors 24-sheeting the comedy, giving it featured position in newspaper advertising and marquee lights, and crying, "When can we have the next one?"

"SMART"
"BANG-UP"
"CORKERS"
"GEM"
"JEWEL"
"PANDEMONIUM"
"RIOT"

A SMART COMEDY

"The Eligible Mr. Bangs" is well described . . . Here is a comedy that reminds us of the famous Sidney Drew series which helped make attending picture theatres so pleasant years ago. Incidentally, the first of a new sound series from Educational. A very good beginning.

—KANN in Film Daily.

WATCH IT CLICK

"The Bride's Relations" . . . is a knockout. The best talking short we have seen. Shown in a cold projection room, it "got" the reviewers, and brought plenty of laughs. Watch it click in the theatres. A "natural", if there ever was one—M. P. NEWS.

. . . Riotously funny.

—THE BILLBOARD.

EXCELLENT LINES

"The Eligible Mr. Bangs" . . . is a smart society comedy with excellent lines.—M. P. NEWS.

MACK SENNETT, HIMSELF

Count among the triumphs of the audien its success in bringing the one, only and entirely too exclusive Mack Sennett back from the shadows to the plain, white glare of the screen. This funniest of all funny men . . . has a comedy in distribution which all good motion picture people should see if they see nothing else this year. It is called "The Lion's Roar". . . . The comedy would be a riot without the audibility stuff. With it, it is a riot plus a panic plus pandemonium. (Try that on your reproducers, men.) . . . I wag my old grey head happily and chuckle. Attaboy, Mack, give 'em 'ell.

—Service Talks, EXHIBITORS HERALD-WORLD, (Jan. 12).

TWO CORKERS

"The Eligible Mr. Bangs" . . . is good fun and an example of a screen comedy in which the dialogue is absolutely essential to the registering of the humorous points. We recommend this picture.

"The Bride's Relations" . . . There may be funnier comedy sound offerings in the field today but we have never seen one.

—ARTHUR JAMES in Motion Pictures Today.

MACK SENNETT TALKING COMEDIES

"The Lion's Roar"

"The Bride's Relations"

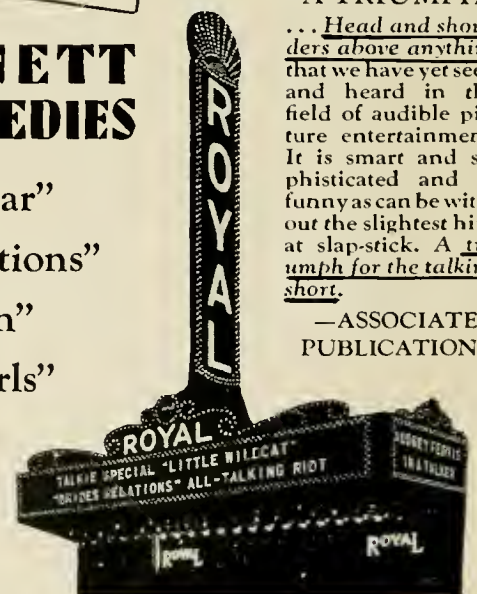
"The Old Barn"

"Whirls and Girls"

"A TRIUMPH"

. . . Head and shoulders above anything that we have yet seen and heard in the field of audible picture entertainment. It is smart and sophisticated and as funny as can be without the slightest hint at slap-stick. A triumph for the talking short.

—ASSOCIATED PUBLICATIONS.



Royal Theatre, Kansas City, features "The Bride's Relations" in marquee lights.

PROOF of a LEADERSHIP COMEDIES

Educational has taken full command of the talking comedy situation. And you don't have to believe it on the word of one lone reviewer. You have the evidence of the whole industry, with unprecedented praise from showmen, the public, and the critics.

"TRIUMPH"
"SCREAM"

"PANIC"

And several hundred
theatres crying
for more

CRASHING IN

Publix books "The Bride's Relations" for the Paramounts—New York and Brooklyn. "The Lion's Roar" goes into the Colony. We've seen both of 'em. You're doing Educational no favor if you buy them. It's the public and your box-office that are in for the treat.
—FILM DAILY.

EDUCATIONAL

I am constantly being agreeably surprised with what can be done with sound and dialogue in motion pictures. My latest surprise comes from two Educational sound and talking comedies. One is a Coronet talking comedy with Edward Everett Horton as the chief purveyor of wit. It is called "The Eligible Mr. Bangs", and, folks, it's bang-up comedy. It is a gem of a skit, with sparkling dialogue well spoken. The second is the Mack Sennett comedy, "The Bride's Relations". As a silent comedy it would be funny, but with sound and dialogue it's a panic.
—Service Talks, EXHIBITORS HERALD-WORLD, (Feb. 2).

A COMEDY JEWEL

They don't come like this often. Therefore, this rave ... One of the goofiest and most amusing affairs this reviewer has seen in many moons. It's just funny, so much so that a lot of reviewers who saw this in a cold projection room fairly rocked the place with their laughter. Now imagine what it will do in a theatre.—FILM DAILY.



"The Lion's Roar" featured over rest of show in newspaper advertising by Uptown Theatre, Wichita, Kan.

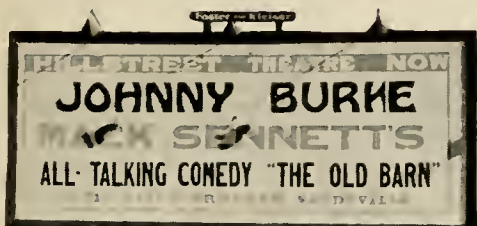
Coronet TALKING COMEDIES

"The Eligible Mr. Bangs"

"Ask Dad"

"THE BRIDE'S RELATIONS"

Voice has put Sennett back to those former heights when a Sennett comedy was frequently more important than the feature film on a program. "The Bride's Relations" ... is the funniest comedy I've seen in seasons.
W. WARD MARSH
—in Cleveland Plain Dealer.
... It is a riotous comedy from beginning to end ... Nothing that we could say would do justice to this picture gem.
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BEAUMONT, LUCY: b. Bristol, England, 1863; h. 5 feet; iron gray hair and dark blue eyes; w. 110 pounds; p. Helen Coles and Albert Beaumont, non-professionals; e. Clifton high school, Bath, 27 years stage training in New York and London; widow of Capt. Douglas Begora, British officer; hy, reading and walking. Stage experience with David Belasco in New York City in such productions as "Chu Chin Chow;" with the New York Theatre Guild; in "The Champion" with Sam Harris, and in 1925 "The Little Angel" and "The Lounge Lizard." Screen experience in such pictures as "Youth Triumphant," "The Ashes of Vengeance," "The Family Secret," "As No Man Has Loved," "The Greater Glory," "The Torrent," and "The Old Soak;" also in Warner Brothers talkies "Hard Boiled Rose," "Greyhound Limited" and "She Knew Men."

BEEBE, MARJORIE: b. Kansas City, Mo., October 9, 1909; h. 5 feet 3½ inches; red hair and green eyes; w. 125 pounds; p. May C. Breese and William Beebe, non-professionals; e. Northeast high at Kansas City and Belmont high at Los Angeles; no stage training; not married; hy, horses, swimming, books and acting. On the screen she has appeared in two reel comedies for Universal and Fox, and in feature productions such as "Ankles Preferred," "Hills of Peril," "Colleen," "Rich but Honest," "Thief in the Dark," "Love Hungry," "The Farmer's Daughter" and "Homesick."

BELLAMY, MADGE: r. n., Margaret Philpott; b. Hillsboro, Tex., June 30, 1903; h. 5 feet 3 inches; auburn hair and brown eyes; w. 110 pounds; p. Annie Derden and William Bladsoe Philpott, non-professionals; e. private tutor; not married; hy, literature, music and riding. Stage experience in "The Love Mill," "Pollyanna" and "Dear Brutus." Screen experience consists of various roles in "The Iron Horse," "Lorna Doon," "Hail the Woman," "Bertha the Sewing Machine Girl," "Ankles Preferred," "Alimony," "Summer Bachelors," "Very Confidential," "The Telephone Girl," "Silk Legs," "Sandy," "Mother Knows Best," "The Play Girl" and "Soft Living."

BLANE, SALLY: r. n., Betty Jane Young; b. Salida, Col., July 11, 1910; h. 5 feet 4¼ inches; light brown hair and hazel eyes; w. 119 pounds; p. Mrs. George U. Belzer, non-professional; e. Catholic Girls high school; received her stage training in school plays; hy, dancing and sailing. Her screen career consists of taking the part of the chum of Dorothy Gulliver, who took the lead, in "The Collegians" series and that of leading woman in "Wolves of the City" for Universal; as a Sextette girl, one of the Junior Stars, in "Rolled Stockings"; opposite Wallace Beery in "Casey at the Bat"; a small bit in "Wife Savers" starring Wallace Beery and Ray Hatton; Jack Holt's leading woman in "Vanishing Pioneer"; also leading woman in "Shootin' Irons" and "Fools for Luck" with Chester Conklin and W. C. Fields for Paramount. Was also leading woman in "Dead Man's Curve" and "Her Summer Hero" for F B O; and in "Horseman of the Plains" starring Tom Mix. To date she has appeared in two Tom Mix pictures for F B O, taking leads in both.

BLYTHE, BETTY: r. n., Elizabeth Blythe Slaughter; b. Los Angeles, Cal., September 1, 1900; h. 5 feet 7½ inches; dark auburn hair and grey eyes; w. 140 pounds; p. Kate Blythe and Henry Slaughter of Kentucky, non-professionals; e. Los Angeles high and Polytechnic, University of Southern California; not married; hy, dogs, traveling, swimming, music and opera. Stage experience with Oliver Morosco Company, Los Angeles, in "So Long Letty;" with Morris Gest Company in "Experience;" now on Keith Orpheum. Also spent five months on the English stage in London and provinces in her own company of players. Began her career with Vitagraph company in Brooklyn, N. Y.; starred with Harry Morey one year in "His Own People" and others, her first hit being in "Over the Top" with Arthur Guy; also with World Film Company. Made six pictures for Universal opposite Frank Mayo: "Silver Horde" for Goldwyn; "His Wife's Relations," "Darling of the Rich" and others for Pathe; "Slander" and "Queen of Sheba" for Fox Film; "Potash & Perlmutter in Hollywood;" and "Nomads of the North" for First National. In England she appeared in "Chu Chin Chow," "She," "Southern Love" and "Jacob's Well."

BOARDMAN, ELEANOR: b. Philadelphia, Pa., August 19; h. 5 feet 6½ inches; light brown hair and hazel eyes; w. 120 pounds; e. Germantown high school, and the Academy of Fine Arts, Philadelphia; m. King Vidor, director. Has appeared in such pictures as "Souls for Sale," "Three Wise Fools," "Proud Flesh," "Wife of the Centaur," "Bardelys the Magnificent," "Tell It to the Marines," "The Crowd" and "She Goes to War."

BOW, CLARA: b. Brooklyn, N. Y.; h. 5 feet 3½ inches; fiery red hair and agate brown eyes; w. 110 pounds; p. Sarah and Robert Bow, non-professionals; e. Circle high school; hy, motoring, hiking and swimming. Screen experience includes appearances in "Rough House Rosie," "Get Your Man," "Red Hair," "The Fleet's In," "The Wild Party," "Three Week Ends" and "Ladies of the Mob." Her first screen experience was in "Down to the Sea in Ships."

BOYD, BETTY: r. n., Betty Boyd Smith; b. Kansas City, Mo., May 11, 1908; h. 5 feet 5 inches; auburn hair and brown eyes; w. 128 pounds; p. Mrs. Boyd Smith, non-professional; e. Loretta Academy, N. C., Hollywood high school; received her stage training at the Hollywood Community theatre and Marta Oatman school; not married; hy, drawing, skiing, swimming and dancing. Played leads in Educational comedies for one year, then featured lead in "A Persian Market" for Tiffany-Stahl, a sound technicolor classic.

BRENT, EVELYN: b. Tampa, Fla., h. 5 feet 4 inches; brown hair and eyes; w. 112 pounds; e. Normal training school in New York City; not married. While still attending Normal school, she visited the Fort Lee studios and obtained work as an extra, her first good part being in support of Olga Petrov for Metro. Then made a pleasure trip to Europe, played in "The Ruined Lady" and remained in England about four years, appearing in pictures produced by Stoll, Ideal, Samuelson and other producers. Returned to the United States and went to Hollywood where she played in a series of 14 crook melodramas for F B O, including "The Jade Cup," "Smooth as Satin" and "The Flame of the Argentine." Now under contract to Paramount and her recent roles include

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hit by Ferenc Molnar)—"Lilies of the Field" (TALK-
ING)—"A Most Immoral Lady" (TALKING).



BILLIE DOVE
and **VITAPHONE**

in "Adoration"—"The Man and the Moment" (by
Elinor Glyo)—"Careers"



MILTON SILLS
and **VITAPHONE**

in "The Barker" (TALKING hit everywhere, with
Dorothy Mackaill)—"His Captive Woman" (TALK-
ING hit, with Dorothy Mackaill)—"Love and the
Devil" (with Maria Corda)—and "Dark Streets" (first
dual TALKING role ever screened, with Doris Kenyon)



ALICE WHITE
and **VITAPHONE**

in "Naughty Baby"—"Hot Stuff" (TALKING, SING-
ING)—"Broadway Babies" (TALKING, SINGING)



**DOROTHY MACKAILL, JACK
MULHALL** and **VITAPHONE**

in "Children of the Ritz" (from \$10,000 prize novel)
—"The Girl in the Glass Cage" (TALKING)—"Two
Weeks Off" (TALKING).

and

"THE SQUALL" (TALKING SPECIAL) with Myrna
Loy, Loretta Young, Alice Joyce, Zasu Pitts
—"SEVEN FOOTPRINTS TO SATAN" with Thelma
Todd, Creighton Hale.
—"THE HOUSE OF HORROR" with Louise Fazenda,
Chester Conklin.
—"THE HAUNTED HOUSE" with nine-star cast.

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Feathers in "Underworld" in which she was featured with George Bancroft and Clive Brook; Mary Vanbrugh in "Beau Sabreur"; Natacha in Emil Jannings' "The Last Command"; with Adolphe Menjou in "A Night of Mystery" and "His Tiger Lady"; with George Bancroft in "The Drag Net"; with Thomas Meighan in "The Mating Call"; and in "Interference."

BRENT, HELEN: b, Philadelphia, Pa., September 2, 1908; h, 5 feet 3 inches; blonde hair and blue eyes; w, 99 pounds; e, St. Mary's Academy, Portland, Ore., and the Villa Maria Academy, Philadelphia, Pa.; hy, dancing, reading, singing and music. No stage experience. Her screen experience includes roles in "Feet of Clay," "The Temptress," "Our Dancing Daughters," "Four Walls," "Sawdust Paradise," "The Strong Man," "The Chaser," "Out of the Past," "Spring Fever" and "The Taxi Dancer."

BRIAN, MARY: b, Corsicana, Tex., February 17; h, 5 feet 2 inches; dark brown hair and hazel eyes; w, 105 pounds; p, Louise, and the late Tannence Brian, non-professionals; e, Bryan high school, Dallas, Tex., and received her stage training in presentation work in picture houses; not married; hy, sketching and riding. Stage experience in presentation at Grauman's Million Dollar theatre, Los Angeles. Picture career consists of appearances in "Peter Pan," "Runnin' Wild," "Two Flaming Yonthe," "Partners in Crime," "The Big Killing," "Shanghai Bound," "Man Power," "Under the Tonto Rim," "Forgotten Faces," "Varsity" and "Someone to Love," all Paramount pictures.

BRODY, ANN: r. n., Ann Brody Goldstein; b, Poland, August 29, 1884; h, 5 feet; brown hair and dark brown eyes; w, 170 pounds; p, Ada Brody and David L. Goldstein, non-professionals; e, Woman's high school, New York City; not married; hy, work, music and books. Stage experience in "Antonia" in 1925; as Rosy Potash in "Potash and Perlmutter"; Molly Blumberg in "My Country," and Magnolia in "The Goldfish." Screen experience with Vitagraph company in 1912 and has appeared in such pictures as "My Man" for Warner Brothers; "The Case of Lena Smith" and "The Wolf Song" for Paramount; and in "Alpine Tale."

BYRON, MARION: r. n., Miriam Bilenkin; b, Dayton, O., March 16, 1911; h, 5 feet; dark brown hair and blue eyes; w, 95 pounds; p, Bertha and Lewis Bilenkin, non-professionals; e, public schools in Dayton, Denver, Detroit and Los Angeles; received stage training in Los Angeles; hy, dancing. Has appeared in "The Patsy" in Los Angeles, also in "Music Box Revue" with Fanny Brice; took the lead in "Tip Toes" and featured role in "Cradle Snatchers" and "Strawberry Blonde." Screen career consists of lead with Buster Keaton in "Steamboat Bill, Jr.," also with Sammy Cohen in "Plastered in Paris." Also featured in Hal Roach comedies.

CALDWELL, BETTY: b, Los Angeles, Cal., September 14, 1909; h, 5 feet 2½ inches; blonde hair and gray eyes; w, 116 pounds; p, Ida Heckler and Bert Caldwell, non-professionals; e, Hollywood high school; not married; hy, music, swimming and dancing. No stage experience. Screen experience in "Her Father Said No" and "The House Without a Key."

CAREW, ORA WHYTECK: b, Salt Lake City, Utah, April 13; h, 5 feet 2½ inches; blonde hair and brown eyes; w, 118 pounds; p, Evelyn Carew and Dr. James Whytock; e, San Francisco high school and Rowland Hall, Salt Lake City U.; not married; hy, all outdoor sports. Stage experience. Entered pictures in 1920 and has appeared in Metro's "The Little Lady of the Big House," Jack London story; "Lady Fingers" with Bert Lytell, and "Sherlock Holmes"; also in Fox's "The Big Town Round-Up" with Tom Mix.

CAREWE, RITA: r. n., Violette Carewe Mason; h, 5 feet 4½ inches; blonde hair and blue eyes; w, 124 pounds; p, Mary Jane and Edwin Carewe, father professional; e, Concock School of Expression; m, LeRoy Mason, professional. Has appeared in the following pictures, "Resurrection" and "Revenge," directed and produced by Edwin Carewe, released through United Artists; "The Will of the Woman;" and in "High Steppers," also directed and produced by Edwin Carewe, released through First National.

CARLYLE, AILEEN: r. n., Aileen Bauer; b,

San Francisco, Cal., March 5, 1906; h, 5 feet 6 inches; auburn hair and brown eyes; w, 165 pounds; p, Aileen L. Day and Chris J. Bauer, non-professionals; e, San Francisco high school, in a college in Paris, France, and received her stage training in San Francisco; not married; hy, swimming, dancing, tennis, and Chinese and Japanese prints. First stage appearance in "Passions" under David Graham Fisher in 1926; then played minor roles in Alcazar Stock company in San Francisco. Her picture career started in 1926 in "Sweet Adeline" under Jerome Storm for Charles Ray; then in "Drums of Love," "Sky Rocket" and "Marching On" with Chic Sale on Movietone.

CAROL, SUE: r. n., Evelyn Lederer; b, Chicago, Ill., October 30, 1908; h, 5 feet 3 inches; dark brown hair and eyes; w, 108 pounds; p, Caroline and Samuel Lederer, non-professionals; e, Kemper Hall and National Park Seminary; no stage training; m and div.; hy, swimming and golf. Has appeared in such pictures as "Soft Cushions," "Walking Back," "Skyscrapers," "Cohens and Kells in Paris," "Captain Swagger," "Air Circus" and is now making "Girls Gone Wild."

CARROLL, NANCY: b, New York City, November 19, 1906; h, 5 feet 4 inches; auburn hair and blue eyes; w, 118 pounds; e, Holy Trinity school. She received her stage training in a dance specialty in the "Passing Show of 1923," "Topics of 1923," the "Passing Show of 1924," and in "Mayflowers" (at the Forest theatre); in 1926 she appeared in "Nancy" in Los Angeles; and the "Music Box Revue" in Hollywood with Lupino Lane. Then starred by Louis Macloon in "Loose Ankles"; and in 1927 appeared in "Chicago" at the Music Box theatre in Hollywood. In 1927 she submitted to a test by Fox, which resulted in second lead in "Ladies Must Dress" starring Virginia Valli. Paramount then signed her for the role of Rosemary in Anne Nichols' "Abie's Irish Rose." Since then she has been featured in Richard Dix's "Easy Come Easy Go"; "The Water Hole" with Jack Holt; "Manhattan Cocktail" with Richard Arlen; "The Shopworn Angel" with Gary Cooper; and in "The Wolf of Wall Street" with George Bancroft and Bacalanova.



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CARVER, LOUISE: r. n., Louise Splicer Murray; b. Davenport, Ia., June 9, 1875; h. 5 feet 9 inches; ash brown hair and hazel eyes; v. 165 pounds; p. Wilhelmina Grunewaldt and Fritz Splicer, father chief of police and mother German opera singer; e. Davenport high school; married; hy, driving a team of horses. Made her debut in grand opera in 1892 at the Auditorium theatre, Chicago. Did opera work for years; then impromptu comedienne and was featured in "Henpecks" with Lew Fields, playing Mrs. Beck; in Shubert's "Dick Whittington"; then leading comedienne character in "Fifty Miles from Boston." Screen experience in Mack Sennett's "The First One Hundred Years Are the Worst"; in "The Redeeming Sin." Warner Brothers production: "Shameless Behavior," and in "Four Married Men," a Fox Movietone released shortly and known as "Fox Movietone Follies."

CHATTERTON, RUTH: b. New York City; h. 5 feet 2½ inches; brown hair and hazel eyes; w. 110 pounds; p. non-professionals; e. Mrs. Hazen's private school, Pelham Manor, N. Y., and received her stage training in stock company; m. and div., Ralph Forbes, professional; hy, tennis, swimming, sailing and riding. Stage experience in such successes as "Daddy Long Legs," "Moonlight and Honeysuckle," "A Marriage of Convenience," "Mary Rose," "La Tendresse," "Changelings," "The Magnolia Lady," "The Little Minister," "The Man with a Load of Mischief," "The Green Hat" and "The Devil's Plum Tree." Screen experience in "Sins of the Fathers" opposite Emil Jannings and in "The Doctor's Secret" an all-talking feature, both Paramount.

CHERRILL, VIRGINIA: b. Carthage, Ill., April 12, 1908; h. 5 feet 4½ inches; blonde hair and blue eyes; w. 110 pounds; p. Mrs. J. M. Cherrill, non-professional; e. Starrett Finishing school, Chicago, Ill.; hy, reading and the study of languages. Signed a contract in October, 1928 with Charlie Chaplin as his leading woman in "City Lights."

CHRISTY, ANN: r. n., Gladys Cronin; b. Logansport, Ind., May 31, 1909; h. 5 feet; dark brown hair and blue eyes; w. 100 pounds; p. Mr. and Mrs. David Cronin, non-professionals; e. Logansport high school; hy, golf. No stage experience. Screen experience consists of a year with Christie in leads; with Snub Pollard in "Fire"; with Columbia in "The Kid Sister"; with Hoot Gibson in "The Hell Wrecker," in Paramount's "The Water Hole" with Jack Holt, and with Harold Lloyd in "Speedy." Also in Tiffany-Stahl's "The Love Charm."

COOPER, EDNA MAE: b. Baltimore, Md., July 19, 1900; h. 5 feet 6½ inches; brown hair and hazel eyes; w. 130 pounds; p. Mary Mae Robinson and James E. Cooper, non-professionals; e. Hollywood high school, Sacred Heart convent in Maryland and St. Joseph college in Oklahoma, and received her stage training under Marta Oatman in Los Angeles; m. Karl Brown, director; hy, aviation. Stage experience of six months in stock in San Diego and in vaudeville in Los Angeles. Entered pictures in 1924 and up to the present time has appeared in "Speedy" with Harold Lloyd; "The Goodbye Kiss" for Mack Sennett; "The Jealous Husband," "Love, Honor and Oh Baby," "The Swim Princess," "Changelings," "The Apache" and "Code of the Air."

CORBIN, VIRGINIA LEE: b. Prescott, Ariz., December 5, 1910; h. 5 feet 5 inches; blonde hair and blue eyes; w. 118 pounds; p. Francis V. Cox and Leon E. Corbin, non-professionals; e. private tutor; not married; hy, horses, swimming, tennis and dancing. Stage experience with the Orpheum Circuit for three and one-half years. Screen experience in such pictures as "The City That Never Sleeps," "The Perfect Sap," "Ladies at Play," "Hands Up," "Bare Knees" and "Head of the Family."

CORNWALL, ANN: b. New York City, January 17; h. 4 feet 10 inches; red hair and brown eyes; w. 95 pounds; p. Eleanor Cornwall, non-professional; e. New York City high school; m. Charles Maigne, ex-professional; hy, outdoor sports. Stage experience in New York City appearing in musical comedy. Entered pictures in 1920 and has appeared in many pictures including "The Flaming Frontier" with Hoot Gibson for Universal; starred at Christie for two and one-half years; in "Half Back Hannah" and in "Fighting Fannie"; also in "The Heart of the Yukon" for Pathe with John Bowers; and in "The Splendid Crime," directed by William DeMille for Paramount.

CRAWFORD, JOAN: b. San Antonio, Tex., March 23, 1906; h. 5 feet 4 inches; dark hair and dark brown eyes; w. 110 pounds; e. private schools in Kansas City, Mo.; hy, dancing. Stage experience as a dancer under Erne Young in

his revue "Innocent Eyes" in 1922 in Chicago; and in Shubert's "Passing Show" and the "Winter Garden." New York. Thence to the screen in Metro-Goldwyn-Mayer's "Pretty Ladies" (1925); "Sally, Irene and Mary," "Paris," "The Taxi Dancer" and "The Unknown" (1926); "Spring Fever" and "West Point" (1927); and "Four Walls," "Adrienne Lecouvreur" and others in 1928.

DALY, MARCELLA: b. Kansas City, Mo., January 31, 1903; h. 5 feet 5¼ inches; brown hair and grey eyes; w. 125 pounds; p. Mary and Patrick H. Daly, non-professionals; e. Hollywood high school; hy, swimming, boating and reading. No stage experience. Starred in five reels as Dorothy Drew in state rights production, Bill Lackey producer; appeared with Victor McLaglen in Fox's "A Girl in Every Port," also with Madge Bellamy in "Black Paradise," and played the heavy in the Fox Van Bibber series of comedies. With George O'Hara and Alberta Vaughn in FBO's "The Go-Getters"; and in Paramount's "Avalanche" with Doris Hill and Jack Holt, and in "Tong War" with William Wellman directing.

DAMEREAUX, ELISE: b. Cologne, Germany, January 26, 1904; h. 5 feet 2 inches; medium brown hair and blue eyes; w. 110 pounds; e. Marianum Opladen, Germany, the University of Bonn, Germany, and received her stage training in Paris, London and New York; hy, horse-



back riding, swimming and driving. Also speaks, reads and writes English, French and German. Stage experience in student dramatics. Screen experience with Ufa Film Company, Berlin; Pathe, Paris; United Artists, Hollywood, under D. W. Griffith; and with Universal Pictures Corporation, under Rupert Julian.

DAMITA, LILY: b. Paris France, July 20, 1906; h. 5 feet 3 inches; ash blonde hair and brown eyes; w. 114 pounds; p. Isabel and Pierre Damita, foreign department of state; e. convent and received stage training at Paris Opera and on stages all over Europe. With the Paris Opera in 1923; the Folies Bergeres in 1924 and toured Europe in revues in 1925. Starred for two years by Ufa; then appeared in "The Queen's in the Parlor" and "Forbidden Love," European made pictures released through Pathe. Her first American picture was "The Rescue" starring Ronald Colman; later "The Bridge of San Luis Rey."

DANIELS, BEBE: b. Dallas, Tex., January 14; h. 5 feet 3 inches; black hair and eyes; w. 120 pounds; p. Phyllis and John Daniels, professionals; e. La Canada, California high school, Sacred Heart convent, Los Angeles; not married; hy, all outdoor sports. When five years of age worked in Belasco theatre for Oliver Morosco; few years later with Belasco and Burbank stock in Los Angeles with Fay Bainter, Hobart Bosworth, Marshall Neilan and others until her early teens. Appeared as Harold Lloyd's leading woman in "Lonesome Luke" comedies; then under contract to DeMille and then with Paramount. Among her many Paramount pictures are "Senorita," "She's

a Sheik," "Swim, Girl, Swim," "The Fifty-Fifty Girl," "Hot News," "What a Night," and others.

DARLING, JEAN: b. Santa Monica, Cal., August 23, 1922; h. 47 inches; pale yellow hair and deep blue eyes; w. 46 pounds; p. Dorothy Hamilton Darling and R. P. Darling, deceased, mother professional; hy, her collie dog. On tour with Roach's "Our Gang" kids in 1927 and again in August, September and October 1928. Played as an extra in two pictures on Roach lot with "Our Gang" during October and November 1926. In January 1927, was made leading woman of "Our Gang" and has been in about 25 "Our Gang" comedies, her latest being "Crazy House."

DARR, VONDELL: b. Los Angeles, Cal., April 18, 1919; h. 52 inches; blonde hair and blue eyes; w. 54 pounds; p. Homa DuPree and Ralph Darr; hy, riding horseback. She has appeared on the stage in "The Littlest Rebel," and on the screen in "On Trial," "The Dummy," "The Pony Express," "The City That Never Sleeps," "Feet of Clay" and "One Glorious Night."

DAVIES, MARION: b. New York City, January 3, 1900; h. 5 feet 5 inches; golden hair and blue eyes; w. 120 pounds; e. Convent of Sacred Heart, Hastings; hy, all outdoor sports. With "Chu Chin Chow" as a dancer in 1916, traveling troupe in New York. Thence to the screen where she has appeared in "Runaway Romany," for Ardley-Pathe in 1918; "April Folly," "The Restless Sex" and "When Knighthood Was in Flower" for Lasky in 1920-21-22; in Goldwyn's "Little Old New York" in 1923; and since then with Metro-Goldwyn-Mayer in "Beverly of Graustark" and "Tillie the Toiler" in 1926; "Quality Street" and "The Fair Coded" in 1927, and "The Patsy" and "The Cardboard Lover" in 1928.

D'AVRIL, YOLA: b. Lille, France, April 8; h. 5 feet 5 inches; brown hair and grey blue eyes; w. 120 pounds; p. non-professionals; e. Sacred Heart Convent, Paris, and Lycee Michot, Paris, and received her stage training in Paris, Lisbon, Barcelona and Brussels; hy, tennis, painting, dancing and writing. Toured Europe with a musical comedy, "Paris d'amuse" and danced on the stage in Canada for about six months. Started out in pictures by working as an extra for two weeks; then in "The Dressmaker from Paris" for Paramount; later in Christie comedies. With First National for two years and now free lancing.

DAVENPORT, MILLA: b. Sicily, February 4; h. 5 feet 7 inches; gray hair and eyes; w. 170 pounds; p. Anna Zetta and John Davenport, non-professionals; e. in Switzerland; m. Harry Davenport, non-professional; hy, art and music. Stage experience consists of appearances in vaudeville for 15 years, in burlesque and in repertoire. Screen experience in "Daddy Longlegs," "Rip Van Winkle," "Stronger Than Death," "Sins of the Fathers," "Missouri," "You Never Can Tell" and "Don't Trust Your Husband."

DAWSON, DORIS: b. Goldfield, Nev., April 16, 1909; h. 5 feet 1 inch; red hair and blue eyes; w. 103 pounds; p. Emma A. Dyche and B. X. Dawson, non-professionals; e. Miss Gildner's School for Girls, and the Virginia college, Roanoke, Va.; no stage training; hy, swimming, dancing, reading and riding. Screen experience in such pictures as "The Little Shepherd of Kingdom Come," "Naughty Baby," "The Little Wildcat," (Warner Brothers talking), "Do Your Duty," "Heart Trouble" and "Hot Stuff."

DAY, MARCELINE: b. Colorado Springs, Col., April 24, 1908; h. 5 feet 3 inches; medium brown hair and blue grey eyes; w. 110 pounds; p. Irene and the late Frank Day, non-professionals; e. Venice, Cal., high school in 1923, no stage training; not married; hy, motoring, swimming and horseback riding. Has been leading woman for Harry Langdon, Stan Laurel, Charley Chase, Hoot Gibson, William Desmond, Edwin Cobb and Robert Frazer. Pictures in which she has appeared include "The Beloved Rogue" with John Barrymore, and "The Splendid Road"; and in the following under the Metro-Goldwyn-Mayer banner, "The Barrier" with Lionel Barrymore; "The Single Man" with Lew Cody; "The Boy Friend," "London After Midnight" with Lon Chaney; and "The Cameraman" with Buster Keaton. Her latest pictures are Columbia's "Restless Youth" and "Driftwood."

DELMAR, ROSITA: r. n., Rosita De Los Angeles; b. Chihuahua State, Mexico, November 20, 1910; h. 5 feet; black hair and dark brown eyes; w. 104 pounds; p. Teresa Estavillo and Antonio De Los Angeles, non-professionals; e. El Centro high school; hy, swimming, dancing,

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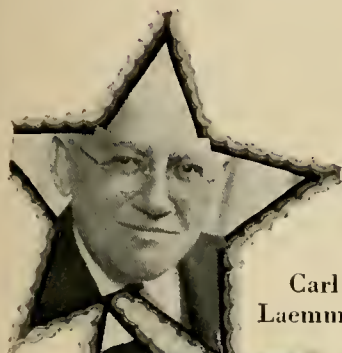
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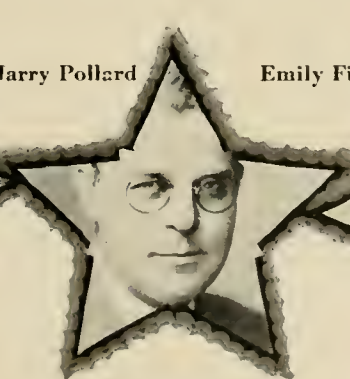
Jerome
Kern



Oscar
Hammerstein, 2d



Otis Harlan



Harry Pollard



Emily Fitzroy



Jane La Verne



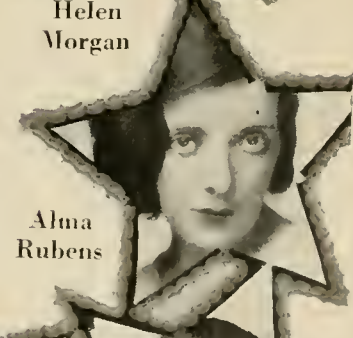
Florenz
Ziegfeld



Laura
La Plante



Helen
Morgan



Alma
Rubens

singing, books and acting. Dancer in Smaroff's Revue and also at the West Coast theatres in Los Angeles for about six months. Started her screen career with small parts and bits with Warner Brothers and Metro-Goldwyn-Mayer. Has appeared in "The Tide of the Empire," Allan Dwan production; "Noah's Ark" for Warner Brothers, and "Erik the Great" for Universal.

DEL RIO, DOLORES: b. Durango, Mexico, August 3; h, 5 feet 3½ inches; black hair and brown eyes; w, 115 pounds; e, in convent; m, the late Jamie Del Rio; hy, dancing. Screen experience includes roles in "Joanna," "High Steppers," "Pals First," "What Price Glory," "The Red Dance," "The Trail of '98," "Resurrection," "Romona," "Revenge" and "Evangeline."

DE PUTTI, LYA: b. near Budapest in Vesce, Hungary; h, 5 feet 2 inches; black hair and dark brown eyes; w, 105 pounds; p, Countess Heyes and Baron De Putti; e, Sacre Coeur convent; m, widow of Count Louis Christianson, Swedish Embassy in Berlin; hy, music, art and dancing. Danced in vaudeville in Budapest, also premiere danseuse in Russian classical ballet at Winter Garden in Berlin. First screen experience in Germany in 1921, with Ufa in "The Hindu Tombstone;" later in "Variety;" thence to the United States where she has appeared in "God Gave Me Twenty Cents," "Sorrows of Satan," "The Heart Thief," "Prince of Temp-ters," "Midnight Rose" and "Buck Privates."

DOUGLAS, MARION: r. n., Ena Gregory; b. Sidney, Australia, April 18, 1908; h, 5 feet 2 inches; blonde hair and brown eyes; w, 107 pounds; p, Jessie Pryor and Arthur Gregory, non-professionals; e, high schools in Australia and Hollywood; has had stage training; m, Al Rogell, director; hy, tennis and swimming. Stage experience in Australia appearing in "Daddies," "Jack and Jill," "Puss in Boots" and "Eyes of Youth." Screen experience covering a period of six years during which time she starred in Hal Roach comedies, about 200 in all; was a Wampas Baby Star; and appeared in "Shepherd of the Hills," "Palace of the King," "Power of Silence," "Sioux Blood," "Devil's Trademark" and "The Bush Ranger."

DOVE, BILLIE: Billie Dove Willat; b. New York City, May 14, 1904; h, 5 feet 6 inches; brown hair and hazel eyes; w, 119 pounds; p, non-professionals; e, New York City; m, Irvin Willat, professional; hy, athletic sports, dancing, yachting, motoring and travel. Played a Follies girl in Constance Talmadge's "Polly of the Follies" which was her first role; then under Lois Weber's direction in "The Sensation Seekers" and "The Marriage Clause." A screen test later showed her fitness for color photography which led to the lead opposite Douglas Fairbanks in "The Black Pirate" and in Paramount's "Wanderer of the Wasteland." Also appeared in "The Lone Wolf Returns," another important picture prior to her signing with First National. Her First National stellar pictures are "An Affair of the Follies," "The Night Watch," "The Yellow Lily," "American Beauty," "The Tender Hour," "The Heart of a Follies Girl," "The Love Mart," "The Stolen Bride" and "Adoration."

DRESSER, LOUISE: b. Evansville, Ind.; h, 5 feet 7 inches; blonde hair and blue eyes; w, 160 pounds; p, Ida and William Kerlin; e, Evansville high school; m, Jack Gardner, professional; hy, gardening. Stage experience includes vaudeville, "Potash and Perlmutter" and "The Girl Behind the Counter" in New York City. Screen experience of about seven years appearing in "The Goose Woman" for Universal; "Mother Knows Best" and "The Air Circus" for Fox; and in "Padlocked" for Paramount.

DREXEL, NANCY: r. n., Dorothy Kitchen; b. New York City, April 6, 1910; h, 5 feet 1½ inches; blonde hair and brown eyes; w, 108 pounds; p, Mr. and Mrs. George P. Kitchen, non-professionals; e, Cathedral high school, New York City; hy, horseback riding, dancing, swimming and driving. At the age of 8 she played in George M. Cohan's production, "Royal Vagabond," and at 10 played revival of the Florida Sextette. Also in Shubert production "Quality Street" and in the revival of "Bluebird." Screen career began with a one year contract with Universal under the name of Dorothy Kitchen. Later she was selected by F. W. Murnau to play one of the "Four Devils" and given a contract by Fox. Has played leads in "The Escape," "Prep and Pep," "Riley the Cop," and in a Movietone selection, "Forget Me Not." In these latter pictures she played under the name of Nancy Drexel for Fox.

DUANE, ELSIE: r. n., Elsie Nichols; b. Philadelphia, Pa., March 30, 1906; h, 5 feet 6

inches; blonde hair and blue eyes; w, 122 pounds; p, Julia Bates and George H. Nichols, non-professionals; e, private tutor; not married; hy, writing, riding, music and dancing. Stage experience in "Abie's Irish Rose" and "The Donovan Affair" and screen experience in talking sketches.

DUDLEY, FLORENCE: b. Maysville, Mo., January 28, 1908; h, 5 feet 4½ inches; blonde hair and blue eyes; w, 118 pounds; p, Mr. and Mrs. J. L. Peters, non-professionals; e, at Maysville high school, also Junior college at St. Joseph, Mo.; not married; hy, art, music and swimming. Screen career started January 26, 1927. Worked as an extra for about three months; then took second lead in "Jesse James," "Making the Varsity," "The House of Shame" and "The Shake Down" for Universal; and "The Pace That Kills." Also took part of the German spy in Mack Sennett's "The Goodbye Kiss." Now working in "Broadway" for Universal.

DUNN, JOSEPHINE: b. New York City, May 1; h, 5 feet 3½ inches; blonde hair and blue eyes; w, 112 pounds; p, Agnes and Richard Dunn; e, Holy Cross Convent, New York. Has been on the stage since 14 years of age in about 14 shows; also with Ziegfeld and Dillingham in New York City. Screen experience consists of roles in the following, "Love's Greatest Mistake," "Firemen Save My Child," "Swim, Girl, Swim" and "She's a Sheik" for Paramount; and in "Excess Baggage," "A Man's Man" "All at Sea" and others for Metro-Goldwyn-Mayer in 1928. Miss Dunn was one of the first Paramount Junior stars and appeared in their picture, "Fascinating Youth."

DWAN, DOROTHY: r. n., Dorothy Smith; h, 5 feet 5 inches; light brown hair and blue eyes; w, 120 pounds; p, Nancy and Col. Geo. Smith, non-professionals; e, Miss Hill's school in Philadelphia; m, widow of the late Larry Semon, professional; hy, golf, swimming and music.

EDDY, HELEN JEROME: b. New York City, February; h, 5 feet 6 inches; brown hair and eyes; w, 128 pounds; p, Katherine Humphrey and Jerome Eddy; e, Manual Arts high school, and the University of California, Berkeley, Cal.; not married; hy, outdoor sports and books. Stage experience with the Pasadena Community players for many years. Entered pictures in 1919 and has had various roles in "Quality Street," "Two Lovers," "Life" and "Thirteen Washington Square." Ten years screen experience all told.

EGAN, BETTY: r. n., Florence Elizabeth Egan; b. Vancouver, B. C., August 5, 1909; h, 5 feet ½ inch; brown hair and green eyes; w, 103 pounds; p, Arabella Whitney and James L. Egan, professionals; e, Hollywood, Cal., high school, received her stage training at Belcher's school; not married; hy, dancing and horseback riding. One year with Fanchon and Marco; two with Publix theatres and appeared in a play with Frank Egan at the age of six weeks. Screen experience covering a period of eight years; protegee of Mary Pickford's in "Little Lord Fauntleroy." Recent releases have been Tiffany-Stahl's technicolor, "Girl of Today"; three novelty leads in Universal pictures; second lead in "The Man in Hobbles" with Johnny Harron and Lila Lee; and at present appearing in a line-up of 25 dancers with Beaudine at Fox Studios.

EILERS, SALLY: b. New York City, December 11, 1908; h, 5 feet 3½ inches; auburn hair and brown eyes; w, 107 pounds; p, Paula F. Bilmont and Peter Eilers, non-professionals; e, Fairfax high school; received her stage training with Belcher, dancing; not married. Screen experience consists of appearances in Mack Sennett's "Goodbye Kiss," Warner Brothers' "Cradle Snatchers," "Slightly Used" and "Trial Marriage," and Fox's "Dry Martini."

ELDER, RUTH: b. Anniston, Ala., September 8, 1905; p, Mr. and Mrs. J. C. Elder; e, high school at Anniston and received her stage training in high school; div. Lyle Womack; hy, aviation. Stage experience in vaudeville tour telling of her attempted flight to Europe and while in Los Angeles was invited to the Paramount studio and given a screen test; as a result of this test was signed to a contract as a Paramount featured player. Her first screen role was in "Moran of the Marines" in which she was leading woman for Richard Dix.

ELLIS, DIANE: b. Los Angeles, Cal., December 20, 1909; h, 5 feet 4 inches; light blonde hair and blue eyes; w, 106 pounds; p, Ida J. and Walter Frank Ellis, non-professionals; e, Fairfax high school, Los Angeles, and a secretarial course at college; not married; hy, horseback riding, swimming and tennis. Her first real part was in "Paid to Love" with George O'Brien and Virginia Valli; later received an important role in "Cradle Snatchers" playing

one of the three flappers; then played opposite Buck Jones in "Chain Lightning" and still later seen in "Is Zat So?" Also played in R. K. O's "Hook and Ladder No. 9." Her latest role is in Pathe's "The Leatherneck."

EMERY, MARY: b. Monterey, Mexico, October 4; h, 5 feet 3 inches; dark brown hair and eyes; w, 118 pounds; p, San Juana Pena and Maximilian Cabazos, non-professionals; e, San Antonio, Tex., Girls school and at Lady of the Lake, has had stage training in dancing; not married; hy, art. Stage experience at the Writers' Club in Los Angeles. Has been in pictures for three years and appeared with Lila Lee and Jack Holt as the telephone operator in "The Stage Door" for Paramount; the heavy in Universal's "The Millionaire" with Jack Conway; in the Burton King production "Divorce Ahead" as the heroine; the stage part in Melville Brown's "Geraldine;" and the maid's part in William DeMille's production, "Craig's Wife."

FAIRE, VIRGINIA BROWN: r. n., Virginia Labuna; b. Brooklyn, N. Y., June 26; h, 5 feet ½ inch; chestnut brown hair and green eyes; w, 110 pounds; p, Martha Delsant and Joseph Labuna; e, Wadleigh high school, has had stage training; m; hy, all outdoor sports. Entered pictures in 1918 and has appeared in such pictures as "Without Benefit of Clergy," "Omar the Tentmaker," "The Temptress," "The Chorus Kid," "Queen of the Chorus" and "The House of Shame."

FARLEY, DOT: b. Chicago, Ill., December 6; h, 5 feet 5 inches; blonde hair and black eyes; w, 138 pounds; p, Alma A. Streeter and Eugene Farley, mother professional; e, University of Valparaiso, and by private tutor; not married; hy, music, writing, riding and all outdoor sports. Stage experience at the age of 3; with the Farley stock company for six years. Screen experience consists of roles in "The Volga Boatman," "Celebrity," "Scarlet and Gold," "Lady Be Good," "So Big," "Grand Duchess and the Waiter," "Marquis Preferred," and for Al Christie, "Bird in the Hand."

FAZENDA, LOUISE: b. Lafayette, Ind., June 17; h, 5 feet 6 inches; blonde hair and blue eyes; w, 125 pounds; p, Joseph Fazenda, non-professional; e, Los Angeles high school and St. Mary's convent; m, Harold Wallis, studio manager at First National; hy, swimming, hiking and playing piano. Stage experience in vaudeville 1921-22. Screen experience since 1915 and has appeared in Universal's "Down on the Farm," "Kitchen Lady" and "The Main Lady;" also with Mack Sennett comedies; and in Warner Brothers' "The Terror," a talkie; "Noah's Ark," "Sailor's Sweetheart" and "Five and Ten Cent Annie;" latest picture is "Desert Song," Stark-Love talkie, not yet released.

FERN, FRITZI: b. Akron, O., September 19, 1901; h, 5 feet 2 inches; brown hair and hazel eyes; w, 116 pounds; p, Halia R. Remy and George W. Fern, non-professionals; e, Le Conte Junior high, Los Angeles, Cal., no stage training; not married; hy, baseball, aviation and all outdoor sports. Six months stage experience at the Morosco theatre. Screen experience includes appearances in the Universal productions, "It Can Be Done," "Clear the Decks," "The Charlatan" and "The Play Goes On."

FITZGERALD, CISSY: b. England; h, 5 feet 4½ inches; brown hair and eyes; widow; hy, dancing. Twenty years stage experience which consists of being starred five years under the management of Charles Frohman; in "The Foundling" and "The Gaiety Girl;" three years under the management of Charles Dillingham in "On and Off;" and with Cora Angeline in "The Belle of New York" and others. Screen experience in "The Winsome Widow," written for her by J. Stuart Blackton; and in the Fox Movietone, "The Diplomat;" also in "Laugh Clown Laugh" for Metro-Goldwyn-Mayer.

FLOWERS, BESS: b. Sherman, Tex., 1900; h, 5 feet 8 inches; black hair and brown eyes; w, 128 pounds; p, Cordelia Welch and A. C. Flowers, non-professionals; e, Duncan, Okla., grammar school, Oklahoma college for women, and the Carnegie Institute of Technology; m, Cullen Tate, professional; hy, music, art, flowers and books. Stage experience received in amateur theatricals. Has had roles of leading woman in Fred Thomson's "Hands Across the Border" and "Lone Hand Saunders;" with Lefty Flynn in "Glennister of the Royal Mounted," and with John Bowers in "Laddie." Also lead with Chic Sale in "Ladies' Man," a Fox Movietone; and with Stan Laurel and Oliver Hardy in "We Faw Down."

FRIGANZA, TRIXIE: r. n., Delia O'Callahan; b. Grenola, Kan., November 29; h, 5 feet 4½ inches; white hair and blue-grey eyes; p,



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Margaret Friganza and **Cornelius O'Callahan**, non-professionals; not married; hy, music, art and dancing. In vaudeville 15 years, and in musical comedy 10. Has appeared on the screen in "Motor Maniac," "Mind Over Motor," "Thanks for the Buggy Ride," and in a short talkie.

GARBO, GRETA: b. Stockholm, Sweden, 1906; h. 5 feet 6 inches; golden hair and blue eyes; w. 125 pounds; e. Stockholm, Sweden. Stage career as a dancer in Sweden. Screen experience in Metro-Goldwyn-Mayer productions, "The Torrent" and "The Temptress" in 1926; "Flesh and the Devil" and "Love" in 1927; "The Divine Woman," "The Mysterious Lady" and others in 1928.

GARON, PAULINE: r. n., Marie Pauline Garon; b. Montreal, Ontario, Canada, September 9; h. 5 feet 1½ inches; blonde hair and hazel eyes; w. 96 pounds; p. Victoria Connick and Piere Garon, non-professionals; e. Sacred Heart convent, Montreal, Canada; m. Lowell Sherman, professional; hy, music art and swimming. Has appeared in the following stage productions, "Buddies," "Sonny" and "Lillies of the Field;" and in the screen productions, "Sonny," "Adam's Rib," "Satan in Sables," "Compromise" and "The Gamblers."

GARVIN, ANITA: b. New York City, February 11, 1907; h. 5 feet 6 inches; black hair and blue-green eyes; w. 133 pounds; p. Anita Donovan and Edward Garvin; e. Holy Cross academy, and has had four and one-half year's stage training with Ziegfeld; m. Jerry Drew, professional; hy, fishing. Stage experience (in the East) includes "Sally" and "Midnight Frolics" for three and one-half years. Entered pictures in 1925, and has appeared with Bobby Vernon in Christie comedies; also in Educational and Hal Roach comedies. Feature pictures in which she has appeared are "The Play Girl," "Bertha the Sewing Machine Girl," "Old Wives for Now" and "The Sport Girl;" Cecil B. DeMille's production, "Dynamite," for Metro-Goldwyn-Mayer; and "The Charlatan" for Universal.

GAY, DIXIE: r. n., Helen Jones; b. Brooklyn, N. Y., October 4, 1911; h. 5 feet 4 inches; titian hair and blue eyes; w. 118 pounds; p. Charlotte Peters and Arthur Jones; e. private tutor, and received her stage training at Paul Gerson school appearing in a musical comedy; hy, dancing. Appeared in the chorus of "Side-walks of New York." Took the part of a stenographer in Ray Cannon's picture for Fox, "Red Wine;" street walker in James Tinling picture, "False Faces;" shop girl in Colleen Moore's "Just a Bad Girl;" and a flapper in Ray Cannon's production, untitled.

GAYNOR, JANET: b. Philadelphia, Pa., October 6; h. 5 feet; red hair and brown eyes; w. 100 pounds; p. Laura and Frank Gaynor, non-professionals; e. Polytechnic high school, San Francisco; no stage training; not married; hy, golf and swimming. Three years screen experience during which time she has appeared in such pictures as "Seventh Heaven," "Street Angel," "Sunrise," "Four Devils," "The Return of Peter Grimm," "Pigs," "The Johnstown Flood" and "Christina," all Fox pictures.

GEORGE, MAUDE: b. Riverside, Cal., August 15; h. 5 feet 5½ inches; brown hair and hazel eyes; w. 126½ pounds; p. Adella Stimpson and Mills George, non-professionals; e. Cummock Girls' school; has had stage training; m. Frank Passmore, non-professional; hy, pictures. Stage experience at the old Burbank theatre with Duffield and William Desmond; on the Orpheum circuit in the East and in Canada; and with Morosco theatre in Los Angeles. Entered pictures in 1915 with Universal; appeared in "The Devil's Pass Key" for Thomas Ince and Lasky; other pictures in which she has appeared are "Foolish Wives," "The Wedding March," "Garden of Eden," "The Woman from Moscow" and "The Veiled Lady."

GILBERT, EUGENIA: b. East Orange, N. J., November 18; h. 5 feet 4 inches; light brown hair and blue eyes; w. 122 pounds; p. Eugenia and W. B. Gilbert, non-professionals; e. New York City and South Orange, N. J., high schools, and Marlborough college, Los Angeles; not married; hy, her cabin in the mountains. Was a stage dancer. Five years screen experience, and has appeared in such pictures as "Obey the Law," "After the Storm" and "By Whose Hand."

GLEASON, LUCILE WEBSTER: b. Pasadena, Cal.; h. 5 feet 6 inches; light brown hair and blue eyes; w. 140 pounds; p. Alice and Daniel Webster, non-professionals; e. Troop school in Pasadena, Cal.; m. James Gleason, professional; hy, domestic science, mystery stories, bridge and whist.

GORDON, VERA: b. Russia, June 11, 1886; h. 5 feet 5 inches; black hair and eyes; w. 175 pounds; p. Fannie and Borin Nemirou, non-professionals; e. in Russia, no stage training; m. Nathan Gordon, non-professional; hy, charity. Entered pictures in 1919 and has appeared in "Humoresque," "The Good Provider," "Cohens and Kellys," "North Wind Malice," "Your Best Friend," "The Greatest Love," both "Potash and Perlmutter" pictures; "Millionaires," "Sweet Daddies," "Private Izzy Murphy," "Kosher Kitty Kelly" and "Four Walls."

GOULD, DOROTHY: b. New York City, January 15, 1910; h. 5 feet 2 inches; blonde hair and hazel eyes; w. 108 pounds; p. May Ruby and Lewis Gould, non-professionals; e. Hollywood high school and the University of California, Los Angeles; not married; hy, reading, music and outdoor sports. Stage experience with the New York Theatre Guild; 42 weeks on the Orpheum circuit in "The Godsend;" also with Pantages and West Coast in "What Price Happiness," doing Claire Windsor's part. Screen experience in Universal's "The Charlatan," the ingenue.

GREGORY, EDNA: b. Winnipeg, Canada, January 25, 1905; h. 5 feet 6 inches; brown hair and eyes; w. 124 pounds; p. Martha Cowdell and Jess Gregory, non-professionals; e. Winnipeg high school; m. T. W. Flannery, non-professional; hy, swimming, music, dancing and riding. With the Howland stock company on the West Coast for six months. Has appeared in pictures for eight years in leads, bits and parts. One year at Fox Studios in "Desert



UNHAND THAT GAL!

Flower;" two years' leads in Educational comedies and with Bobby Vernon at Christie studio. Also in "Her Favorite Hubby" with Charles Lamont directing.

GRIFFITH, CORINNE: b. Texarkana, Ark.; h. 5 feet 6 inches; brown hair and hazel eyes; w. 118 pounds; p. non-professionals; e. at Sacred Heart convent, New Orleans; m. Walter Morosco, professional; hy, motoring, music and art collections. Had stellar roles in First National's "Black Oxen," "Single Wives," "De-classe," "The Marriage Whirl," "Infatuation," "Classified," "Mademoiselle Modiste," "Into Her Kingdom," "Syncoating Sue," "The Lady in Ermine," "Three Hours," "The Divine Lady," "Outcast" and "Saturday's Children;" also United Artists' "The Garden of Eden."

GRIFFITH, ELEANOR: b. March 20, 1902, Mt. Pleasant, Tenn.; h. 5 feet 2 inches; blonde hair and grey eyes; w. 105 pounds; p. Eleanor Cox and James Griffith, non-professionals; e. Central high school, Washington, D. C.; not married; hy, golf, bridge and making money. Played in stock in Washington, D. C., 1919; took lead in "Poor Little Baby Girl" with Lew Fields, 1920; prima donna in Ziegfeld's "Midnight Frolics" in 1921; ingenue in "Last Waltz" and "Meet the Wife." Shubert shows in 1922-1924; also ingenue in "Sitting Pretty" in 1925, and lead in "Mercenary Mary" in 1925; "Creaking Chair" in 1926; "The Spider" in 1927-28, and "Women" in 1928; also appeared in "Night Stick," United Artists' production.

GROVE, SYBIL: r. n., Sybil Westmacott Wingrove; b. Teddington, Middlesex, England, October 4, 1891; h. 5 feet 7½ inches; red brown

hair and brown eyes; w. 132 pounds; p. Marian Munro and Edgell Edward Westmacott, non-professionals; received her stage training at the Academy of Dramatic Art, London, England; m. George Christopher Wingrove, architect, United Artists studio; hy, swimming, golf, dancing, music and bridge. Spent six years on the stage in England appearing in "The Mollusc," "Joseph and His Brethren," with Sir Herbert Tree and Maxine Elliot; "Look Who's Here" at the London Opera House with Ethel Levy, etc.; "The Lilac Domino" at the Empire theatre, London; and in various revues and musical comedies; also in her own vaudeville act. Three years with Eva Moore and H. V. Esmond company playing second lead in "Eliza Comes to Stay," "When We Were Twenty-One," "The Dangerous Age," "The Rest Cure" and others. Also seven years' directing and playing in her own stock company in the Orient (China), Gilbert and Sullivan Operas, Shakespeare, "The Last of Mrs. Cheyne," playing Mrs. Cheyne, and the lead in "Dear Brutus," "The Belle of New York," "Ann" and "The Best People" and many others. Two years in Hollywood during which time she has appeared in the roles of the degenerate character with Leatrice Joy and Victor Varconi in DeMille's "An Angel of Broadway"; as the comedy character with Franklin Pangborn in DeMille's "My Friend from India"; as the old woman in Douglas Fairbanks' "The Gaucho"; as the French maid in "His Private Life" with Adolphe Menjou; the old maid in three comedies with Lupino Lane; and the lead in "The Piano Next Door" with Lupino Lane. The old maid in "Satan and the Woman," Burton King production; comedy in three other Burton King productions; old maid character in "Someone to Love" for Paramount with Buddy Rogers and Mary Brian; also old maid character in "Mother," Colorart production; heavy lead in a serial for Trem Carr Company with Joe Bonomo; an old maid heavy in "The Black Pearl," also a Trem Carr production with Lila Lee; and an old maid character in two Chesterfield productions.

GULLIVER, DOROTHY: b. Salt Lake City, Utah, September 6; h. 5 feet 2 inches; brown hair and hazel eyes; w. 117 pounds; p. non-professionals; e. Salt Lake City high school; m. Chester DeVito, assistant director; hy, reading, music and all out-door sports. After winning a beauty contest in Salt Lake City she appeared in the following Universal pictures: "Colleagues" and "Honeycomb Flats" with George Lewis. Also in Hoot Gibson Westerns.

HACKETT, LILLIAN: b. Chicago, Ill., October 11, 1903; h. 5 feet; blonde hair and blue-grey eyes; w. 108 pounds; p. Ann Maddox and William Hackett, non-professionals; e. private tutor, and received her stage training with Madame Revillier in Detroit; not married; hy, music, literature and art. Stage experience consists of the lead in "Alias the Deacon," and the ingenue lead in "Demi-Virgin," "They All Want Something" and "The Ruined Lady." Screen experience consists of the comedy lead in "Potash and Perlmutter" and in "Danger."

HALL, EVELYN: r. n., Mrs. Claude King; b. Hawrogate, Yorkshire, England, December 24; h. 5 feet 6 inches; medium brown hair and dark blue eyes; w. 129 pounds; p. Bessie E. Petley, and Edward W. Hall, non-professionals; e. Bristol, England, high school; m. Claude King, professional; hy, writing, poetry and music. Has appeared in the stage productions of "Candida," "Hermione," "The Butterfly on the Wheel," "The Man Who Stayed at Home," "Richard the Third," "The Fake" and "The Winter's Tale." Received her first stage experience with the Stratford-on-Avon Players; also associated with the Benson Company and Haldeman Company; did, in addition to "Candida," "Electra" and "Hippolytus" by George Bernard Shaw. Screen experience in "Men of Steel," "My Best Girl," "Hello Angel," "The Divine Lady," "She Goes to War," "Children of the Ritz," "Nobody's Children" and in "Pomander Walk."

HARRIS, MARCIA: r. n., Marcia Harris Burnett; b. Providence, R. I., February 14; h. 5 feet 8 inches; dark hair and eyes; w. 135 pounds; p. Mary Pervear and George Hill, non-professionals; e. Providence high school and by private tutor; not married; hy, writing, poetry and bridge. Stage experience in "The Little Teacher," "39 East" and in musical comedy. Screen experience "The King on Main Street," "The Fighting Blade," "Orphans of the Storm," "Dream Street," "Isn't Life Wonderful," "Sorrows of Satan," "Brotherly Love," "Saturday's Children" and "The Foundling."

HART, SUNSHINE: b. Indianapolis, Ind., July 5, 1886; h. 5 feet 6½ inches; Auburn hair and hazel brown eyes; w. 245 pounds; p. Mary Froman and James Adams, non-professionals; e. Indiana high schools and has had nine years'



D.W.Griffith's
Latest Production
"Lady of the Pavements"

stage training; m. and div.; hy, reading. Seven years in stock with John Holden company, one year with Shubert shows, Indiana; and one year in vaudeville. Fourteen years' screen experience; started in New York; appeared in "The Master Mind," "White Moll," "The Tiger Club," taking the part of Polly; in "The Red Mill," part of Lovey Mary; and "The Student Prince." Three and one-half years with Jack White productions; four with Mack Sennett. Has also appeared in two Movietones; and in "The Man in Hobbles," "My Best Girl," "Sound Your A's" and "The Bride's Relations."

HARTMAN, GRETCHEN: r. n., Mrs. Alan Hale; b. Chicago, Ill., August 28; h, 5 feet 6 inches; brown hair and eyes; w, 135 pounds; p, Agnes and Nils Hartman, non-professionals; e, private tutor; m, Alan Hale, professional; hy, horseback riding and tennis. Stage experience in "Mary Jane's Pa"; with Ben Greets Shakespearean Players; the part of Cozette in "Les Miserables" in repertoire, and in the musical comedy "Sweethearts." Screen experience of three years with the old Biograph company, having appeared in "Les Miserables," "She Goes to War" and "Time, Place and the Girl."

HASBROUCK, OLIVE: b, Lewiston, Idaho, January 3, 1907; h, 5 feet 3 inches; red hair and hazel eyes; w, 107 pounds; p, Ladyia Pengre and V. W. Hasbrouck, professionals; e, Hollywood high school; hy, riding, reading and tennis. Stage experience in vaudeville for about one year; and five years screen experience with roles in "The Cohens and Kellys," "The Flying Cowboy" and "Clear the Deck" for Universal; "Thou Shall Not Kill" and "The Charge of the Gauchos"; and in "The Shamrock and the Rose" for First National.

HAVER, PHYLLIS: b, Douglas, Kan.; January 6; h, 5 feet 4½ inches; blonde hair and blue eyes; w, 124 pounds; e, Manual Arts high school, Los Angeles, not married; bathing beauty on Mack Sennett lot for one year, graduating to feature comedienne and played comedy feature roles for two years. In the past two years she has appeared in four Paramount productions, making her greatest hit in William DeMille's "New Brooms"; two pictures with Marie Prevost at Warners; then signed a long term contract to Metropolitan pictures, playing in "Up in Mabel's Room," "The Nervous Wreck," "No Control," "The Little Adventuress" and "The Rejuvenation of Aunt Mary." One of her most successful roles was that of Shanghai Mabel in "What Price Glory" for Fox. Under DeMille's contract she played featured leads in "The Wise Wife" and "The Fighting Eagle"; then starred in "Chicago" as Roxie Hart. Her next vehicle was "Tenth Avenue" after which she was loaned to United Artists to play a featured role in "The Battle of the Sexes" for D. W. Griffith. Her late pictures for Pathe have been "Sal of Singapore," "The Shady Lady" and "The Office Scandal." She also was in support of Emil Jannings in "The Way of All Flesh."

HIATT, RUTH: r. n., Ruth Redfern; b, Cripple Creek, Col., January 6, 1908; h, 5 feet 3 inches; blonde hair and blue eyes; w, 120 pounds; p, Donna Cook and Thomas Redfern, non-professionals; e, San Diego high school; three months' stage training; not married; hy, horseback riding, tennis and swimming. Screen experience since 1923 appearing in comedies with Lloyd Hamilton at Educational; starred in Jack White and Educational, in Harry Langdon, and Sennett comedies; featured in "Smith Family" comedies, produced by Mack Sennett; the lead with Syd Chaplin in "This Missing Link," Warner Brothers production; ingenue lead in "Shanghai Road" with Irene Rich.

HILL, DORIS: b, Rosewell, N. M., March 31; h, 5 feet 2½ inches; red hair and blue eyes; w, 100 pounds; p, Mary and William A. Hill, non-professionals; e, Our Lady of the Lake convent, San Antonio, Tex., St. Mary's academy, Los Angeles, and received her stage training in small dancing parts; hy, riding and dancing. Screen career consists of roles in "The Better 'Ole" for Warner Brothers; and in "Avalanche," "Take Me Home," "Fools for Luck" and "Interference" for Paramount.

HILL, THELMA: r. n., Thelma Hillerman; b, Emporia, Kan., December 12, 1906; h, 5 feet 1 inch; brown hair and eyes; w, 100½ pounds; p, Gussie Knittel and Clifford R. Hillerman, non-professionals; e, Salt Lake City and Los Angeles high schools; has had a little stage training but no actual stage experience; hy, ball playing. Screen experience with Mack Sennett five years ago appearing in comedies; also in F.B.O.'s "Toots and Casper" series; then in talkies such as "The Old Barn," "A Finished Actor" and "The Bride's Relations."

HOPPER, HEDDA: r. n., Elda Furry; b,

Hallidaysburg, Pa., June 2; h, 5 feet 7 inches; brown hair and green eyes; w, 125 pounds; p, Margaret Miller and Fred E. Furry, non-professionals; e, Girls Seminary, Carter's Conservatory of Music, Pittsburgh; m, and div. Stage experience in New York City in "Be Calm," "Camilla," "Six Cylinder Love," "The Country Boy" and "The Quaker Girl." Screen experience covering a period of 10 years during which time she has appeared in "Virtuous Wives," "Sherlock Holmes," "Don Juan," "Children of Divorce," "Mona Lisa" and "Companionate Marriage."

HORN, CAMILLA: b, Frankfort-on-Main, Germany, April 25, 1908; h, 5 feet 5 inches; blonde hair and hazel eyes; w, 120 pounds; p, Martha Bigler and Wilhelm Horn, non-professionals; e, Frankfort, Germany, and in Switzerland; m, Claus Geerz, non-professional; hy, hiking, swimming and gymnastics. Started her career as a dancer on the stage; later applied for a job in Berlin studio and was hired as a bit player. Pictures in which she has appeared are "Faust" (Murnau) and "Happy Vineyard" (Fleck) in Germany; and "Tempest" with John Barrymore, and "King of the Mountains," also with John Barrymore, for United Artists.

HORTON, CLARA: b, Brooklyn, N. Y., July 29; h, 5 feet 2 inches; blonde hair and blue eyes; w, 110 pounds; p, Gertrude Wilcox and Roy Horton, non-professionals; e, private school in Los Angeles; m, Hymen Brand, non-professional; hy, horseback riding. No stage experience. Screen experience since 1919 and has appeared in "The Fortune Hunter" with Syd Chaplin for Warner Brothers; in Westerns with the late Fred Thomson at R.K.O. in "The Girl From Outside" for Goldwyn; and in a series with George O'Hara at R.K.O.

HOWARD, PEGGY: b, Paola, Kan., July 14; h, 5 feet 2 inches; brown hair and grey blue eyes; w, 104 pounds; e, Imperial Valley high school from which she was graduated four years ago; not married; hy, dancing, swimming, motoring and horseback riding. Entered pictures at Chadwick studios in 1928.

HUNT, MADGE: b, New York City, November 27; h, 5 feet 5 inches; brown hair and grey eyes; w, 161 pounds; p, Annie and James Clark, non-professionals; e, private teachers; was married to William Hunt, actor and director on stage; hy, interior decorating and horticulture. Stage experience in the East with Robert Mantell in Shakespearean roles and repertoire; in "Light of Other Days" in vaudeville and stock; and a member of Beverly Hills Community Players. Nineteen years screen experience with the old Reliance company in New York; with Universal; in "Sins of the Fathers;" in Harold Lloyd pictures; and in "Our Gang" comedies. Also appeared in "Heart Trouble" with Harry Langdon; in "Fiddlesticks," "Lorna Doan," "The Texas Steer" with Will Rogers; "Show Boat" in the Messenger Boy series, the "Go Getter" series; and in "The Heart of Maryland," "Reputation" and "Queen Kelly."

JACKSON, ETHEL, M.: b, New York City, February 4, 1911; h, 5 feet 3 inches; dark brown hair and hazel eyes; w, 120 pounds; p, Ethel M. and Herbert R. Jackson, non-professionals; e, private tutors since grammar school, received her stage training at the Wallis Dramatic School; not married; hy, tennis, writing poetry and dancing. Played in Wallis Dramatic School productions; danced in Fanchon and Marco act in Los Angeles theatres; played lead in "Kempy" for Beverly Hills Community players under the direction of A. Leslie Pearce in May 1928, and also played in other Community Theatre plays. Played minor parts for Metro-Goldwyn-Mayer for one and one-half years; then given featured part in Norma Shearer's "Latest from Paris"; with D. W. Griffith's "Drums of Love" in which she played eight minor roles; thence to Fox studios where she played lead in "Up the Hill and Down," a two reel novelty picture directed by Dwight Cummings.

JACKSON, MARY ANN: b, Los Angeles, Cal., January 14, 1923; h, 42 inches; reddish brown hair and grey blue eyes; w, 42 pounds; p, Charlotte and Ephraim Jackson, non-professionals; hy, painting; appeared in Mack Sennett's "Smith Family" comedies, being with him for two and one-half years during which time she made 36 comedies. Also appeared in "When Greek Meets Greek" for First National. Now under contract with Hal Roach playing in all "Our Gang" comedies. Recently completed a tour with "Our Gang."

JANIS, DOROTHY: r. n., Dorothy Penelope Jones; b, Dallas, Tex., February 19, 1910; h, 5 feet 11 inches; dark brown hair and eyes; w, 94 pounds; p, Penelope Mann and the late

Fred Hunter Jones, non-professionals; e, junior and senior high schools, Ft. Worth, Tex., and Hockaday Girl's school, Dallas, Tex., and the Elizabeth King School of Dancing, Ft. Worth, Tex.; hy, music and dancing and very fond of old or unusual jewelry. No stage experience. One year screen experience consists of the lead in "Fleetwing" for Fox; the Indian girl in "Kit Carson" with Fred Thomson; lead in "Humming Wires" for Metro-Goldwyn-Mayer. Now playing the lead in "The Pagan" with Ramon Novarro for Metro-Goldwyn-Mayer.

JENSEN, EULALIE: b, St. Louis, Mo., December 24; h, 5 feet 8 inches; dark brown hair and eyes; w, 155 pounds; e, Loretta academy, St. Louis, Mo., and college in Oxford, O.; hy, outdoor sports, hatiking and painting. Stage experience includes "L'Aiglon" and musical comedy. Screen experience includes roles in "Wine of Youth," "Thundering Herd," "Uncle Tom's Cabin," "Freckles," "Mother Macchree," "She Goes to War" and "Baggage Smashers."

JOY, LEATRICE: r. n., Leatrice Joy Zeidler; b, New Orleans, La.; h, 5 feet 2 inches; black hair and dark brown eyes; w, 125 pounds; p, Dr. and Mrs. Edward Joseph Zeidler, non-professionals; e, Sacred Heart academy in New Orleans; m, and div., John Gilbert, professional; hy, her work and baby. Stage experience in stock for about six months in San Diego. Screen experience in various roles in such pictures as "Manslaughter" and "The Ten Commandments" for Cecil B. DeMille; also in "Java Head," "The Blue Danube" and "Man Made Woman."

JOYZELLE: r. n., Joyzelle Joyner; b, Mt. Pleasant, Ala., August 27; h, 5 feet 5 inches; dark brown hair and dark grey eyes; w, 125 pounds; p, L. Anna Brantley and Frances Joyner, non-professionals; e, private tutor; not married; hy, collecting funny dolls. Stage experience of 10 years including six months with West Coast circuit. Screen experience in "Out of the Past," "Close Harmony," "Dance Madness," "Morau of the Marines," "Souvenirs" and "The Bride of the Nile."

KANI, VIRGINIA: b, Akron, O., July 17; h, 5 feet 3 inches; blonde hair and blue eyes; w, 113 pounds; p, non-professionals; e, boarding school; m, Edward Kaminsky, artist; hy, dogs. Stage experience in London in "Interference," "Hay Fever," "Farmer's Wife," "Compromising Daphne"; performed before the king, queen and princess of Belgium. Screen experience in "The Life of Chopin" in France. Scheduled to appear at Tignenon's Playhouse in "The Escape."

KENT, BARBARA: b, Gadsby, Alberta, Canada, December 16; h, 5 feet ½ inch; brown hair and blue eyes; w, 100 pounds; p, Mr. and Mrs. Clowman, non-professionals; e, Hollywood high school; not married; hy, riding and skating. Entered pictures after winning title of Miss Hollywood in Santa Cruz and has been in pictures for three years appearing in "Stop That Man," "Now I'll Tell One," "Lonesome" and "The Shakedown" for Universal.

KITHNOU: b, Pondichery, Hindustan, India, March 25, 1904; h, 5 feet 5 inches; dark hair and eyes; w, 120 pounds; e, in France; not married; hy, music, dancing and horses. French and Asiatic. Has toured with great success, South America, Italy, Spain and Egypt in dancing act; also in Paris. During this time she appeared in several pictures and through Rex Ingram was given an outstanding part in "Mare Nostrom," taking the part of the wife of Antonio Moreno. Other pictures in which she has appeared are "La Puissance du Pasaret" with an Italian company; "Fariette," "L'Orpheline" with Gaumont, and "Kithnou," written especially for her in her own country, an interesting and characteristic story of a young Hindu girl. At present in Hollywood, due to appear in a production soon.

LAKE, ALICE: b, Brooklyn, N. Y., September 12; h, 5 feet 2½ inches; dark brown hair; eyes, one grey and one brown; w, 108 pounds; p, Carrie Sydney and Emmett Lake, non-professionals; hy, dancing, swimming and motion pictures. With Keith-Albee circuit in a one-act playlet called "The Bobbed Hair Bandit" and also the "Magnificent Liar."

LANE, LEONE: b, Boston, Mass., November 17; h, 5 feet 6 inches; black hair and hazel eyes; w, 125 pounds; p, Hallie M. and Charles T. Lane, non-professionals; e, Brookline high school, and Brighton Art school, London, England; and received stage training in a dancing act; hy, tennis, and driving a car. Has appeared in F.B.O. comedies and in Paramount's "Three Week Ends" and "The Case of Lena Smith."

LA PLANTE, LAURA: b, St. Louis, Mo., November 1; h, 5 feet 3 inches; blonde hair and



Billie
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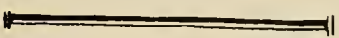
**IRVIN
WILLAT**

DIRECTOR OF

"The Michigan Kid"

"The Cavalier"

"Back to God's Country"



Submarine

AN IRVIN WILLAT PRODUCTION



blue eyes; w, 118 pounds; e, San Diego high school, and received her stage training in amateur theatricals; m, William Seiter, director; hy, reading, sewing and riding. Entered pictures in 1919 for Christie comedies with Neal Burns. Among her pictures are "Home, James," "Beware of Widows," "Butterflies in the Rain," "The Cat and the Canary," "Love Thrill," "Silk Stockings," "Finders Keepers," "Thanks for the Buggy Ride" and many others, all for Universal.

LAUREL, JANE: r. n., Helen Cox; b, Houston, Tex., September 4, 1910; h, 5 feet 3½ inches; black hair and hazel eyes; w, 116 pounds; p, Lady Helen Brantley and S. R. Cox, non-professionals; e, Central high school, Houston; received her stage training under Pearl Barber; not married. Screen experience in four Christie comedies; and in First National's "Children of the Ritz," and in "Wings" for Paramount.

LAVERNE, JANE: r. n., Mary Jane Kutzman; b, Redlands, Cal., July 27, 1922; p, Florence Mae Taylor and Clarence Kutzman, non-professionals; h, 47½ inches; light hair and brown eyes; w, 50 pounds; e, Vine street school, in first grade. Has been in pictures for over two years, among them "That's My Daddy," "Imagine My Embarrassment," "Show Boat" and "The Play Goes On" for Universal; "New Year's Eve" for Fox; and in Tiffany-Stahl's "George Washington Cohen."

LEE, FRANCES: r. n., Myrna Tibbetts; b, Eagle Grove, Ia., May 5, 1908; h, 5 feet; light brown hair and blue eyes; w, 98 pounds; e, University of Minnesota, Minneapolis, and received her stage training at Miss Noble's School of Dancing, Minneapolis; hy, horseback riding, dancing and swimming. Stage experience in a dance act with Billy Dooley on the Orpheum Circuit. Signed by Christie in 1925 for leads. Has appeared in such pictures as "Chicken a la King" and "The Little Snob" for Fox; "The Carnation Kid" for Christie; and in "Confessions of a Chorus Girl" series, also Christie.

LEE, GWEN: r. n., Gwendolyn LePinski; b, November 12, 1904, Hastings, Neb.; h, 5 feet 6½ inches; blonde hair and blue eyes; w, 127 pounds; p, Mary E. Kennedy, non-professional; e, Brownell Hall, and received stage training at Omaha, Neb.; hy, art, dancing, music, swimming and working; one year on stage with Gorchms Follies; has played in such pictures as "Pretty Ladies," "Twelve Miles Out," "Adam and Evil," "Diamond Handcuffs," "After Midnight," "Baby Cyclone," "Lady of Chance" with Norma Shearer, "Laugh Clown Laugh," "Sharpshooters," "Her Wild Oat," "Orchids and Ermine," "The Duke Steps Out" and "The Man and the Moment."

LEONARD, BARBARA: b, January 9, 1908, San Francisco, Cal.; h, 5 feet 2½ inches; reddish blonde hair, hazel eyes; w, 107 pounds; e, boarding school, Lausanne, Switzerland, studied painting at Brera Institute in Milan, Italy; hy, painting, aviation and raising canaries; first stage appearance May 25, 1928, as Marjolaine Lachenais (lead) in "Pomander Walk" at the Hollywood Playhouse, a Joseph Schildkraut production, directed by Frank Reicher; and took the part of Tessie Sutton (ingenue lead) in "Shannons of Broadway," Henry Duffy production, directed by James Gleason, at the El Capitan theatre, Hollywood, from September 23 to December 15, 1928; took the lead in "Dimples" opposite Ricardo Cortez and also appeared in "Ladies of the Night Club," a Tiffany-Stahl picture, directed by George Archainbaud.

LIVINGSTON, MARGARET: b, Salt Lake City, Utah, November 25, 1902; h, 5 feet 3 inches; auburn hair and brown eyes; w, 116 pounds; p, Edith Frome and John Livingston, non-professionals; e, West Side high school; no stage training; not married; hy, dancing and riding. Screen experience of three years with Thomas H. Ince company, appearing in "Lying Lips," "Water, Water, Everywhere," "House of a Thousand Candles," "Chorus Lady," "Wandering Husbands" and "The Busher"; then under contract to Fox for two years during which time she appeared in "Havoc," "The Best People," "Sunrise" and "Slaves of Beauty"; then free-lanced for Columbia, having featured roles in "The Apache," "A Woman's Way," "The Gangster," "Judy Judd," "Through the Breakers" and "Say It With Sables"; next in First National's "One Hour," and "Wheels of Chance"; in Paramount's "His Private Life" and "The Canary Murder Case"; Universal's "Charlatan," and in Pathe's "Office Scandal."

LOFF, JEANETTE: b, Orofino, Idaho, October 9, 1906; h, 5 feet 2 inches; blonde hair and blue eyes; w, 105 pounds; p, Inze Loseth, a Norwegian, and Maurice Loff, a Danish violinist; e, Lewiston high school in Idaho; hy, ice-skating, skiing and snow-shoeing, and ice-boating. At the age of 11 had the title role in "Snow White and the Seven Dwarfs." At 16, she had a satisfying lyric soprano voice and sang the leading role in "Treasure Hunters," a local operetta. Has had small bits in "Young April," "Uncle Tom's Cabin" and "The Collegians." Placed under long term contract by DeMille and made her first big appearance opposite Rod LaRocque in "Hold 'em Yale" and "Love Over Night." Was then featured in Pathe's "Annapolis" and her latest picture was "Geraldine" for the same company.

LOGAN, JACQUELINE: b, Corsicana, Tex.; h, 5 feet 4½ inches; auburn hair and grey eyes; w, 116 pounds; p, Marion and Charles A. Logan, mother former prima donna of Bostonian Opera Company, late Charles A., an



architect, designing plans for some of the Texas state buildings; e, Loretta Heights Academy, Denver, and the Colorado college, Colorado Springs; hy, horseback riding and music. Understudied all feminine parts in the Shubert revival of "Floradora" at the Century theatre in 1920, without previous experience and jumped into ingenue role left vacant by Margot Kelly; also with Ziegfeld Follies of 1920. Started out as leading woman opposite Monte Blue in "The Perfect Crime" for Paramount directed by Allan Dwan. Other pictures have been "White and Unmarried," "Salome Jane," "Java Head," "Ebb Tide," "Burning Sands," "Light That Failed," "Man Must Live," "Manhattan" and others for Paramount; "House of Youth," "Playing With Souls," etc., for Ince; "Molly O" for Sennett; "Gay and Devilish" for Robertson-Cole; "The Blind Bargain" for Goldwyn; "Peacock Feathers" for Universal; 10 features for Fox during 1925-26 including "The Outsider," "Thank You," "Wages for Wives," the John Golden plays. Also in "Foot-loose Widows" for Warner Brothers; "King of Kings," as Mary Magdalen, and in "The Cop" and "Power" for DeMille; "The Wise Wife," "The Leopard Lady," "Midnight Madness" for Pathe-DeMille; "Stocks and Blondes," star for FBO; "Nothing to Wear," starred in the latter, directed by Erle Kenton for Columbia; "The River Woman," co-starred with Lionel Barrymore for Gotham; "The Lookout Girl," starred for Quality; "Stark Mad," featured, Vitaphone production; and starred in "Ships of the Night," Rayart production directed by Duke Worne.

LOMBARD, CAROL: r. n., Carole June Peters; b, Fort Wayne, Ind., October 6, 1909; h, 5 feet 6 inches; blonde hair and blue eyes; w, 119 pounds; p, Elizabeth Knight and Frederick C. Peters, non-professionals; e, Virgil School; hy, riding, boating and outdoor sports. No stage experience. Screen experience consists of roles in "The Perfect Crime," "Me, Gangster," "Show Folks," "Ned McCobb's Daughter," "Power" and "Dynamite."

LORRAINE, BETTY: b, Louisville, Ky., June 20, 1908; h, 5 feet 5½ inches; auburn hair and brown eyes; w, 120 pounds; p, Bess Gordon and Edgar Lorraine, non-professionals; e, Girl's Collegiate school, stage training with Keith-Albee; not married; hy, riding and swimming. Has appeared in the Movietone production, "When Caesar Ran a Newspaper," and in Fox' "Red Wine" with Conrad Nagel.

MABERRY, MARY: r. n., Mary Elizabeth Phipps; b, New York City, March 29, 1909; h, 5 feet 3½ inches; blonde hair and blue eyes; w, 117 pounds; p, Clara Francis, professional; e, Glendale high school and the University of California, Los Angeles; hy, all sports. No stage experience. Two years' screen experience; one year under contract to Mack Sennett; has appeared in "Lightning Speed," "Captain Careless," "Dog Law," "Reckless Youth," "The Godless Girl," "Texas Tommy," "Heading Westward" and "Law of the Mounted."

MACKAILL, DOROTHY: b, Hull, England, March 4, 1905; h, 5 feet 5 inches; blonde hair and hazel eyes; w, 115 pounds; p, Florence Pickard and John M., non-professionals; e, private schooling and also dramatic training at Thorne Academy, London, and received her stage training in elocution and dancing from early childhood; m, Lothar Mendez, professional; hy, tennis, golf, swimming, yachting and riding. Appeared in the Hippodrome chorus in London in "Joybelle," later leading the famous "Chicken" number. Also acted in her first picture at this time, "The Face at the Window," for a British company. When the Hippodrome closed she went to Paris with the "Chicken" number in a big revue; also appeared in a French picture in Paris as ingenue lead. Later on she came to New York unheralded and unsung and landed in the Ziegfeld Follies. Thence into pictures via Marshall Neilan. Has played leads with Barrymore in "The Lotus Eater" and in "Bits of Life"; also opposite Richard Barthelmess and Milton Sills. Also appeared with Johnny Hines in "Torchy" comedies; then became featured player with First National. Her more recent pictures are "Subway Sadie," "Just Another Blonde," "Smile Brother Smile," "The Crystal Cup," "Ladies Night in a Turkish Bath," "Man Crazy," "Lady Be Good," "The Barker," "Waterfront" and "Stranded in Paradise."

MARION, EDNA: r. n., Edna Hannam; b, Chicago, Ill., December 12, 1903; h, 5 feet 1 inch; blonde hair and grey eyes; w, 107 pounds; p, Ellen Mae McLaughlin and John Hannam, non-professionals; e, private school, New York; not married; hy, drawing and horseback riding. Stage experience includes vaudeville in New York and Los Angeles. Screen experience of three years (started out in 1926) consists of starring in Stern Brothers comedies for one and one-half years, second lead in Christie comedies and one year with Hal Roach opposite Charlie Chase; also ingenue lead in Universal productions and appeared in "The Still Alarm." Free lancing now.

MARION, INEZ: r. n., Inez Marion McInheran; b, Pueblo, Cal., July 3, 1907; h, 5 feet 4 inches; blonde hair and blue eyes; w, 118 pounds; p, Effie Metzger and Charles McInheran, non-professionals; e, Manual Arts high school, Los Angeles; not married; hy, music (vocal and piano), dancing and swimming. Modeled for about three years in New York and California and has also done night club work in New York. In comedy leads for Mack Sennett one year; then to First National with Colleen Moore in "It Must Be Love" and "Synthetic Sin"; also in "Harold Teen;" with Thelma Todd in "Seven Footprints of Satan;" and with Maria Corda in "The Private Life of Helen of Troy." Her latest part is with Florence Vidor in "Tong War," a Paramount picture.

McALISTER, MARY: b, Los Angeles, Cal., May 27, 1909; h, 5 feet 2½ inches; blonde hair and brown eyes; w, 110 pounds; p, Viollette Craig and William McAlister, professionals; e, Hollywood high school, stage training at Belchers for two years; hy, swimming, dancing, music and outdoor sports. With "The Wild Duck" stage company for one year, and also appeared in "The Little Princess." Screen experience consists of roles in "One Minute to

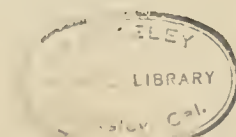
Key to Abbreviations

b.	born	m.	married
e.	educated	p.	parents
h.	height	r. n.	real name
hv.	hobby	w.	weight

Paramount Star

Richard Dix

"Redskin"
"Easy Come Easy Go"
"Sporting Goods"
"Warming Up"



Play," "Wickedness Preferred," "Devil's Skipper," "Ashes of Vengeance," "Waning Sex," "Simon the Jester" and "The Ace of Spades."

McCONNELL, GLADYS: b. Oklahoma, City, Okla., October 22, 1907; h. 5 feet 3½ inches; light blonde hair and blue eyes; w. 116 pounds; p. Harriett Sharp and William Marshall McConnell, non-professionals; e. Hollywood high school; m. Arthur Hagerman, non-professional; hy, hiking. Screen experience in stellar roles in two Pathe serials and appearances in "The Tiger's Shadow" and "The Fire Detective."

McGUIRE, KATHRYN: b. Peoria, Ill.; blonde hair and hazel eyes; m. George Landy, director of publicity, First National studio. Stage experience. Learned all forms of dancing except soft shoe; persuaded to forsake dancing for the screen and has appeared in a series of comedies with Lupino Lane; in "Naughty but Nice," "Lilac Time" and "Synthetic Sin" with Colleen Moore at First National; and in "Children of the Ritz" with Dorothy Mackaill and Jack Mulhall, also at First National.

MEHAFFEY, BLANCHE: b. Cincinnati, O., July 28, 1907; h. 5 feet 3 inches; red hair and grey-blue eyes; w. 119 pounds; p. Blanche Berndt and Edward Mehafe, non-professionals; e. private schools and received her stage training in the Follies of 1923; m. and div.; hy, golf and tennis. Two years stage experience and four on screen. Has appeared with Hoot Gibson and Reginald Denny in Universal productions.

MERTON, COLETTE: r. n., Colette Helene Mazzeletti; b. New Orleans, La., March 7, 1907; h. 5 feet 6¼ inches; blonde hair and grey eyes; w. 139 pounds; p. Mae Frederick and C. J. Mazzeletti, non-professionals; e. Ursuline Convent and Mrs. Finney's Finishing school, received her stage training with Fanchon and Marco; hy, dancing and reading. With "The Big Parade" prologue; Fanchon and Marco's "Gurgle Idea," and an amateur in New Orleans College of Oratory. Has appeared in three series of "The Collegians" for Universal; the heavy in Denny picture "Clear the Decks;" in "Walking Back," DeMille production; and the shop girl part (vamp) in Colleen Moore's "Why Be Good."

METZGER, RUTH: r. n., Ruth Magden; b. Colorado Springs, Col., September 10, 1907; h. 5 feet 5 inches; brown hair and eyes; w. 129 pounds; p. Mr. and Mrs. Charles Magden, non-professionals; e. Colorado Springs high school; not married; hy, horseback riding, books and art. Spent three months on stage on the West Coast in "Whistlers." In pictures for two years appearing as the Nun in "Argentine" directed by Kelly; a society bit in "Scarlet Dove" directed by Arthur Gregor; garden bit in "The Little Snob" directed by John Adolph for Warner Brothers; in stock for Warner Brothers "Little Snob" and "Noah's Ark;" and a small bit in "Lights of New York" directed by Bryan Foy for Warner Brothers.

MILLER, PATSY RUTH: r. n., Patricia Ruth Miller; b. St. Louis, Mo.; h. 5 feet 1 inch; reddish brown hair and brown eyes; w. 105 pounds; p. Sadie Lowen and Oscar W. Miller, non-professionals; e. Visitation Convent and Mary Institute, St. Louis; not married. Stage experience consists of appearances in "A Man's Man" at Potboilers; "The Night Stick," a Duffy production; and "Kempy" with the Beverly Community Players. Screen experience in Los Angeles for the past six years consists of roles in "The Girl I Loved," a Charles Ray production; "The Hunchback of Notre Dame," Universal production; "So This Is Paris," directed by Ernst Lubitsch for Warner Brothers; "Marriage by Contract" and "The Girl Who Came Back," Tiffany-Stahl productions, and many others.

MOORE, COLLEEN: r. n., Mrs. John McCormick; b. Port Huron, Mich., August 19; h. 5 feet 3 inches; reddish brown hair and brown eyes; w. 105 pounds; p. Agnes Kelly and Charles Runnels Morrison, non-professionals; e. Holy Names Convent, Tampa, Fla., and Detroit Conservatory of Music; no stage training; m. John McCormick, producer; hy, yachting, fishing, doll house, for which she gathers furnishings from all corners of the earth, and has recently taken up photography. Entered pictures in 1917 with a six months contract with the old Griffith Fine Arts Company. Her first picture was opposite Robert Harron in "The Bad Boy." Steadily progressed until her excellent work in "Flaming Youth" established her as an individual star. Among her other pictures are "Little Orphan Annie" as Annie for Selig in 1919; "So Long Letty" for Christie in 1919; "Dinty" for Neilan-First National in 1920; "Come On Over" and "The Wall Flower"

for Goldwyn in 1921-22; and for First National "Slippy McGee," 1921; "The Huntress," 1922; "Flaming Youth," "Painted People" and "The Perfect Flapper" in 1923; "Flirting With Love," "So Big," "Sally" and "The Desert Flower" in 1924; "We Moderns," "Irene," "Ella Cinders" and "It Must Be Love" in 1925; "Twinkletoes" and "Orchids and Ermine" in 1926; "Naughty But Nice," "Her Wild Oat" and "Lilac Time" in 1927; and "Happiness Ahead," "Oh Kay," "Synthetic Sin" and "That's a Bad Girl" in 1928.

MOOREHEAD, NATALIE: b. Pittsburgh, Pa., July 27; blonde hair and blue eyes; p. Anna Katherine Messner, non-professional; e. Peabody high school, Pittsburgh; not married. Stage experience with a stock company in Trenton, N. J., with "The Baby Cyclone" company; thence to Hollywood where she appeared with the Henry Duffy Players in "The Best People" and "Baby Cyclone." Has been in pictures for two months and is under contract to Fox, appearing now in "Through Different Eyes."

MORAN, LOIS: r. n., Lois Darlington Dowling; b. Pittsburgh, Pa., March 1, 1909; h. 5 feet 2 inches; ash blonde hair and dark blue eyes; w. 108 pounds; p. Mrs. G. E. Moran, Roger Dowling (real father), Dr. T. G. Moran (step father), non-professionals; e. Linden Hall Seminary, Greensburg, Convent and Lycee de Tours, France; not married; hy, dancing, cooking, book collecting and singing. Danced for two years (1922-24) in the Paris National Opera in Paris, France. Also appeared in "Wisdom Tooth" by Marc Connelly in New York. Appeared in Paris in 1924 in such pictures as "La Galerie des Moustis" and "Fen Mathies Pascal." Then returning to the United States she appeared in "Stella Dallas," Samuel Goldwyn production; "Just Suppose," Inspiration picture; "Reckless Lady" and "Prince of Tempters" for First National; "Padlocked," "God Gave Me 20 Cents" and "Whirlwind of Youth" for Paramount; "The Road to Mandalay" for Metro-Goldwyn-Mayer; "Irresistible Lover" for Universal; and "The Music Master," "Publicity Madness," "Sharpshooters," "Love Hungry," "Don't Marry," "Making the Grade," "River Pirate," "Blindfold" and "False Colors" for Fox.

MURPHY, EDNA: r. n., Elizabeth Edna Murphy; b. New York City, November 17; h. 5 feet 2 inches; blonde hair and blue eyes; w. 101 pounds; p. Mary Ann Gibson and Edward Hugh Murphy, non-professionals; e. Manual Training high school, Brooklyn and Bayridge college, Brooklyn; m. Mervyn LeRoy, director; no hobbies. No stage training. Screen experience since 1919 during which time she has appeared in "Over the Hill," "King of Wild Horses," "McFadden's Flats," "Daughters of Today" and in Westerns for RKO with the late Fred Thomson.

MYERS, CARMEL: b. San Francisco, Cal., April 4, 1901; h. 5 feet 4 inches; red hair and green eyes; w. 120 pounds; p. Mrs. Isadore Myers and Rabbi Isadore Myers (both deceased), non-professionals; e. Los Angeles high school, sang ingenue lead in "The Magic Melody" for one season in New York City; not married; hy, tennis, dancing, playing ukelele and singing her own compositions. Has played in many Writers' Club productions in Hollywood. Entered pictures in 1917 under tutelage of D. W. Griffith. Her first appearance before the camera was in "The Matri-maniac" with Douglas Fairbanks; then followed "Stage Struck," "Might and the Man," a lead opposite Harold Lockwood in "The Haunted Pajamas," after which she signed a two year starring contract with Universal. "Sirens of the Sea," "My Unmarried Wife," "All Night" and "A Society Sensation" were some of the pictures made during this time. Then followed a season on the stage in New York and another year's contract with Universal. Also appearances in "The Last Hour," "The Famous Mrs. Fair," "You Are in Danger," "The Dancer of the Nile," "The Magic Skin," now known as "The Slave of Desire," and then "Law Against Law" for Goldwyn. After this came a great part in "Beau Brummel" with John Barrymore for Warner Brothers. She scored what is possibly her greatest success as Iris in Metro-Goldwyn-Mayer's "Ben Hur." After that she made "A Certain Young Man," "The Demi-Bride" and "The Understanding Heart" for the same company. Then "Sorrel and Son" for United Artists; "The Girl from Rio" for Gotham; "Prowlers of the Sea" for Tiffany-Stahl; "Four Walls" and "The Song of Love" (which was "Adrienne Lecouvreur") for Metro-Goldwyn-Mayer. Following this picture she was signed by Fox for two Movietones. The first was a two-reel picture with Clark and McCullough in which she registered so well that she was immediately cast in Fox's first 100 per cent, all-talking feature length Movietone, "The Ghost Talks," from the stage play "Badges" by Max Marcin.

NILSSON, ANNA Q.: b. Ystad, Sweden, March 30; h. 5 feet 7 inches; ash blonde hair and dark blue eyes; w. 132 pounds; p. Anna and Per Nilsson, non-professionals; e. Sweden; not married; hy, reading. No stage experience. Screen experience in such pictures as "Sorrel and Son," "Ponjola," "Flowing Gold," "Inez from Hollywood" and "The Talkers."

NOLAN, MARY: r. n., Mary Imogene Robertson; b. Louisville, Ky., December 18, 1905; h. 5 feet 5 inches; blonde hair and green eyes; w. 112 pounds; p. Mary and Jack Robertson, non-professionals; e. St. Joseph's convent; not married; hy, her work. Stage experience in musical comedy as a dancer; has appeared in "Daffodil" with Arthur Hammerstein; "Lady Butterfly" with Oliver Morosco; and with Ziegfeld for two seasons; then went to Europe. Screen experience in "Uneasy Money," made abroad and now being released in New York, and "The Viennese Lover" and "The Woman God Forgot," also made abroad, and in "Sorrel and Son" as Molly; the daughter in "West of Zanzibar," and with John Gilbert in "Thirst" for Metro-Goldwyn-Mayer, all produced in Hollywood.

O'DAY, MOLLY: r. n., Suzanne Dobson Noonan; b. Bayonne, N. J., 1911; h. 5 feet 2½ inches; reddish brown hair and dark hazel eyes; w. 118 pounds; p. Hannah Peterson Kellay and F. F. Noonan, mother professional; e. Notre Dame convent, Trenton Island; not married; hy, dolls and athletics. Screen experience of two years in such pictures as "The Little Shepherd of Kingdom Come," "The Patent Leather Kid" and "Hard Boiled Haggerty." At the present time on stage with Fanchon and Marco.

OLMSTEAD, GERTRUDE: b. Chicago, Ill., November 13; h. 5 feet 2 inches; dark hair and grey-blue eyes; w. 117 pounds; m. Robert Z. Leonard, director. Screen experience covering a period of several years and has appeared in "Mr. Wu" for Metro-Goldwyn-Mayer.

O'NEIL, SALLY: r. n., Virginia Louise Noonan; b. Bayonne, N. J., 1910; h. 5 feet 2 inches; dark brown hair and dark blue eyes; w. 102 pounds; p. Hannah Peterson Kellay and F. F. Noonan, mother professional; e. Notre Dame convent, Trenton Island; has had stage training; not married; hy, dolls. Screen experience of three years and has appeared in "Mike," "Frisco Sally Levy," "The Callahans and the Murphys," "Battle of the Sexes" and in "Slide, Kelly, Slide."

PAGE, ANITA: b. Murray Hill, Flushing, L. I., August 4, 1910; h. 5 feet 2 inches; blonde hair and blue eyes; w. 118 pounds; p. Maude E. and Marino Pomares; e. Washington Irving high school, New York City; hy, art and drawing. Appeared in the following Metro-Goldwyn-Mayer productions, "Telling the World," "Our Dancing Daughters," "While the City Sleeps," "The Flying Ensign" and "The Broadway Melody" in 1928.

PALMER CORLISS: b. Macon, Ga.; h. 5 feet 5½ inches; blonde hair and hazel eyes; w. 130 pounds; p. Julia Farrell, non-professional; e. Lanier high school, Macon, Ga.; m. Eugene Palmer, writer and publisher; hy, animals. Stage experience in New York City. Her screen experience consists of roles in "The Night Bird," "George Washington Cohen," "Apple-sauce," "Honeymoon Hate" and "A Man's Past."

PHILBIN, MARY: b. Chicago, Ill., 1908; h. 5 feet 2 inches; brown hair and grey eyes; w. 100 pounds; p. non-professionals; e. Chicago; not married. Entered pictures in December, 1921, with the Black Motion Picture Company in a two reel Western. Has played in such pictures as "The Merry Go Round," "Fool's Highway," "Fifth Avenue Models," "The Man Who Laughs," "The Port of Dreams," and many other minor pictures.

PICKFORD, MARY: r. n., Gladys Smith; b. Toronto, Ontario, Canada, April 8; h. 5 feet; golden hair and hazel eyes; w. 100 pounds; m. Douglas Fairbanks, March 28, 1920, star. Began stage career at the age of 5 in stock in Toronto; on the road with "The Little Red School House" at 8 years of age; next year starred in "The Fatal Wedding;" then had many roles in popular melodramas; also with Chauncey Olcott in "Edmund Burke" at the age of 13 and made her first appearance on Broadway in "The Warrens of Virginia," under Belasco, originating the role of Betty Warren. Appeared in pictures for a while, then persuaded by Belasco to return to the stage in "A Good Little Devil." Hired by D. W. Griffith at the old Biograph studio and her first film appearance was in about 500 feet of film, "Her First Biscuits;" was then cast for the lead in "The Violin Maker of Cremona." Later made a film of "A

MAGNOLIA — IN
"SHOW BOAT"
UNIVERSAL'S SUPER PRODUCTION



LAURA LA PLANTE
"COMING IN THE HAUNTED LADY"

Good Little Devil" for Famous Players, and in 1916 organized the Mary Pickford Company and released pictures through Artercraft Films, including "Pride of the Claw," "Poor Little Rich Girl," "Romance of the Redwood," "The Little American," "Rebecca of Sunny Brook Farm," "Little Princess," "Stella Maris," "Amarilla of Clothesline Alley," "M'liss" and "How Could You Jean?" In 1918 became an independent producer, releasing through First National; this group of pictures included "Daddy Longlegs," "The Hoodlum" and "Heart of the Hills." In 1919 with Douglas Fairbanks and Charles Chaplin became one of the organizers of United Artists Corporation, which company releases her films, among her late ones being "Coquette."

PREVOST, MARIE: b. Sarnia, Ont., Canada, November 6; h. 5 feet 4 inches; very dark brown hair and blue eyes; e. Manual Arts high school, Los Angeles; m. and div. Kenneth Harlan, professional; hy. swimming and open air motoring. Played in two reel slapstick comedies. First feature picture, a drama, "Old Swimmin' Hole," in which she played opposite Charles Ray; first big success was "Tarnish," followed by "The Marriage Circle" and "Kiss Me Again" directed by Ernst Lubitsch; also appeared in "Recompense" and "The Dark Swan." Starred under the Metropolitan banner in "Up in Mabel's Room," "Almost a Lady," "For Wives Only," "Man Bait," "Getting Gertie's Garter," "The Night Bride," Also starred by Pathe-DeMille in "Girl in the Pullman," "The Rush Hour," "On to Reno," "Blonde for a Night," and featured in "The Godless Girl," DeMille special. Also featured in "The Racket," directed by Lewis Milestone for Caddo and released through Paramount. Starred in "The Exodus of the New World," produced by the Pioneer Film Corporation of Salt Lake City and in "The Sideshow" for Columbia, directed by Erle Kenton.

PRICE, KATE: r. n., Kate Duffy; b. Cork, Ireland, February 13, 1872; h. 5 feet 6½ inches; dark brown hair and blue eyes; w. 210 pounds; p. Mary Steele and Phillip Duffy, non-professionals; e. Ireland; hy. swimming. Twenty years stage experience, appearing in dramatic and vaudeville sketches. Screen experience consists of roles in "The Cohens and the Kellys," "Frisco Sally Levy," "The Godless Girl," "Anybody Here Seen Kelly," "Third Degree," "Show Girl," "Paradise" and "The Sea Hawk."

PRINGLE, AILEEN: b. San Francisco, Cal., July 23; h. 5 feet 4 inches; dark brown hair and green eyes; w. 117 pounds; p. Julie Goyhen (French) and George W. Bisbee; e. Miss Muri-son's School in San Francisco, Madam's of the Sacred Heart, Paris, and Miss McKenzie's School in London; hy. oriental arts. Stage experience under the Elliots at London in "The Bracelet" in 1915. Thence to the screen where she has appeared in "Redhead," for Select pictures in 1919; in "Earthbound," "Souls for Sale," "Three Weeks," "His Hour" and "Wife of the Centaur" for Metro-Goldwyn-Mayer in 1920-23-24; also in Paramount's "Tin Gods" in 1926; and again in Metro's "Adam and Evil" in 1927, and "Beau Broadway," "Baby Cyclone," "Single Man" and "Adrienne Lecouvreur" in 1928.

QUILLAN, MARIE: b. Philadelphia, Pa., March 17, 1911; h. 5 feet 2 inches; dark brown hair and blue eyes; w. 109 pounds; p. Sally Owens and Joseph S. Quillan, professionals; e. Our Lady of Mt. Carmel, South Philadelphia; not married; hy. reading, motion pictures, tennis, football and sewing. Has been on the stage all her life in family acts. Screen experience in "Speedy" with Harold Lloyd.

RALSTON, ESTHER: b. Bar Harbor, Me., September 17; h. 5 feet 5 inches; blonde hair and blue eyes; w. 124 pounds; p. May and Harry Walter Ralston, professionals; e. high school in Washington, D. C., and received her stage training dancing in a family act; m. George Webb, non-professional; hy. swimming and interior decorating. Stage experience as a child in Ralston presentations. Screen experience consists of roles in "The Phantom Fortune" for Universal and also in Universal Westerns; for Paramount in "Peter Pan," "Beggar on Horseback," "The Best People," "The Goose Hangs High," "The Lucky Devil," "The American Venus," "The Little French Girl," "The Trouble With Wives," "Womanhandled," "The Quarterback," "The Blind Goddess," "Children of Divorce," "Fashions for Women," "Ten Modern Commandments," "Figures Don't Lie," "The Spotlight," "Love and Learn," "Something Always Happens," "The Sawdust Paradise" and "The Case of Lena Smith."

RAY, ALLENE: r. n., Allene Burch; b. San Antonio, Tex., January 2; h. 5 feet 3 inches; blonde hair and hazel eyes; w. 114 pounds; p. Willie Ray Mullins and John Burch,

non-professionals; e. San Antonio and Fort Worth, Tex. high schools; m. Mr. Wheeler, non-professional; hy. all athletics and riding. Stage experience in a musical comedy, San Antonio, Tex. Entered pictures in 1919 and has appeared in such pictures as "The High Card," "Tex O'Reilly," "Partners of the Sunset," "Your Friend and Mine," and in the following serials, "The Green Archer," "Snowed In," "The House Without a Key," "Melting Millions," "Hawk of the Hills," "The Man Without a Face," "The Terrible People" and "The Yellow Cameo."

RENICK, RUTH: r. n., Ruth Renick Griffith; b. Colorado, Tex., September 23; h. 5 feet 1½ inches; titian hair and hazel-blue eyes; w. 110 pounds; p. non-professionals; e. Phoenix Union and Fort North high schools, and the Conservatory of Music and Dramatic Art of Arizona; not married; hy. sports and horseback riding. Has appeared in "The Garden Snare," "Molly Coddle" and "Ask Dad He Knows," a talkie with Edward Everett Horton.

REYNOLDS, VERA: b. Richmond, Va., November 25; h. 5 feet ¼ inch; brown hair and hazel eyes; w. 102 pounds; p. Lily B. Dean and Norman Reynolds, non-professionals. Stage experience as a dancer in Los Angeles. Screen experience of 10 years consists of various roles with Cecil B. DeMille for four and one-half years in "Feet of Clay," "Road to Yesterday," "Silence" and "Prodigal Daughters."



RICA, MONA: r. n., Enriqueta Valenzuela; b. Mexico City, Mexico, July 15, 1909; h. 5 feet 2 inches; brown hair and eyes; w. 113 pounds; e. Mexico City and in a convent; hy. music. Has appeared in the picture "Eternal Love."

ROBERTS, EDITH: r. n., Edith Josephine Roberts; b. New York City, September 17; h. 5 feet 2 inches; brown hair and eyes; w. 107 pounds; p. Blanche Mandell and Max Roberts, non-professionals; e. private schools; m. Kenneth Snoko, non-professional; hy. horseback riding and painting. On stage in New York in vaudeville as a child. Screen experience of 11 years and has appeared in "Masea," "The Adorable Savage," "The Mystery Club," "Seven Keys to Baldpate," "Big Brother," "Saturday Night," "There You Are" and "Backbone."

RORK, ANN: b. Darien, Conn., June 12, 1908; h. 5 feet 4½ inches; light brown hair and eyes; w. 120 pounds; p. Helen Welch and Sam Rork, mother actress and father producer; e. Knox School, Cooperstown, N. Y.; amateur stage training; not married; hy. riding. Stage experience with the Pasadena Community Players. Screen experience in "Old Loves and New," "The Blonde Saint," "The Prince of Headwaiters" and "The Texas Steer."

ROSLING, BODIL: r. n., Bodil Hammerich; b. Copenhagen, Denmark; blonde hair and blue eyes; p. Golla and Angue Hammerich, mother noted Danish concert pianist and father dean of musicians in University of Copenhagen; e.

public schools in Denmark. Several years' stage experience, some of the time spent in European stock. Has appeared in "Sylvain" and "Fool's Errand." Retired and maintained a home for years before entering pictures. Has two daughters, one a writer and one, Mrs. Monte Blue, and a son attending the University of Washington. Visiting Hollywood about four years ago, she was given her first role in pictures by Monta Bell in "Pretty Lady," has since appeared in "The Big Noise," "Out of the Ruins," "Wheel of Chance" and "It Must Be Love" for First National; in Paramount's "The Fleet's In" as the mother of Clara Bow; and in "Sunrise" for Fox, as the mother of Janet Gaynor. Also appears in "Eternal Love," United Artists; "Why Be Good," First National, and in "Betrayal" for Paramount.

SCOTT, MABEL JULIENNE: b. Minneapolis, Minn., November 2; h. 5 feet 5 inches; brown hair and eyes; w. 121 pounds; p. Mattie and Joseph Scott, non-professionals; e. Minneapolis high school and prep school; not married; hy. golf. When but 17 years of age appeared on the stage in New York City in dramatics. Has appeared in pictures for the past 11 years in various roles, among them being parts in "The Barrier," "Behold My Wife," "Don't Neglect Your Wife," "No Woman Knows," "Mother," "Seven Days," "Wallflowers" and "Dream Melody."

SEBASTIAN, DOROTHY: b. Birmingham, Ala., April 26; h. 5 feet 3 inches; dark brown hair and hazel eyes; w. 115 pounds; p. Stella Armstrong and L. R. Sebastian; e. University of Alabama; hy. painting and music. Stage experience consists of appearance in "George White's Scandals" in 1924; then to the screen in "Sackcloth and Scarlet" for Lasky in 1924; "Winds of Chance" for First National in 1925; and then with Metro-Goldwyn-Mayer in "The Show," "The Demi-Bride," "Love" and "The Gallant Gringo" in 1927 and in "Our Dancing Daughters" in 1928.

SHEARER, NORMA: b. Montreal, Ont., Canada, August 10, 1904; h. 5 feet 1 inch; brown hair and blue-grey eyes; w. 118 pounds; p. Edith Mary Fisher and Andrew Shearer; e. in Montreal public schools; m. Irving Thalberg, producer; hy. acting. Has appeared in the following pictures, "The Stealers" for Robertson-Cole in 1920; and in Metro-Goldwyn-Mayer's "The Snob" in 1924; "He Who Gets Slapped," "Tower of Lies" and "His Secretary" in 1925; "Upstage" in 1926; "The Student Prince" in 1927, and "The Actress" and others in 1928.

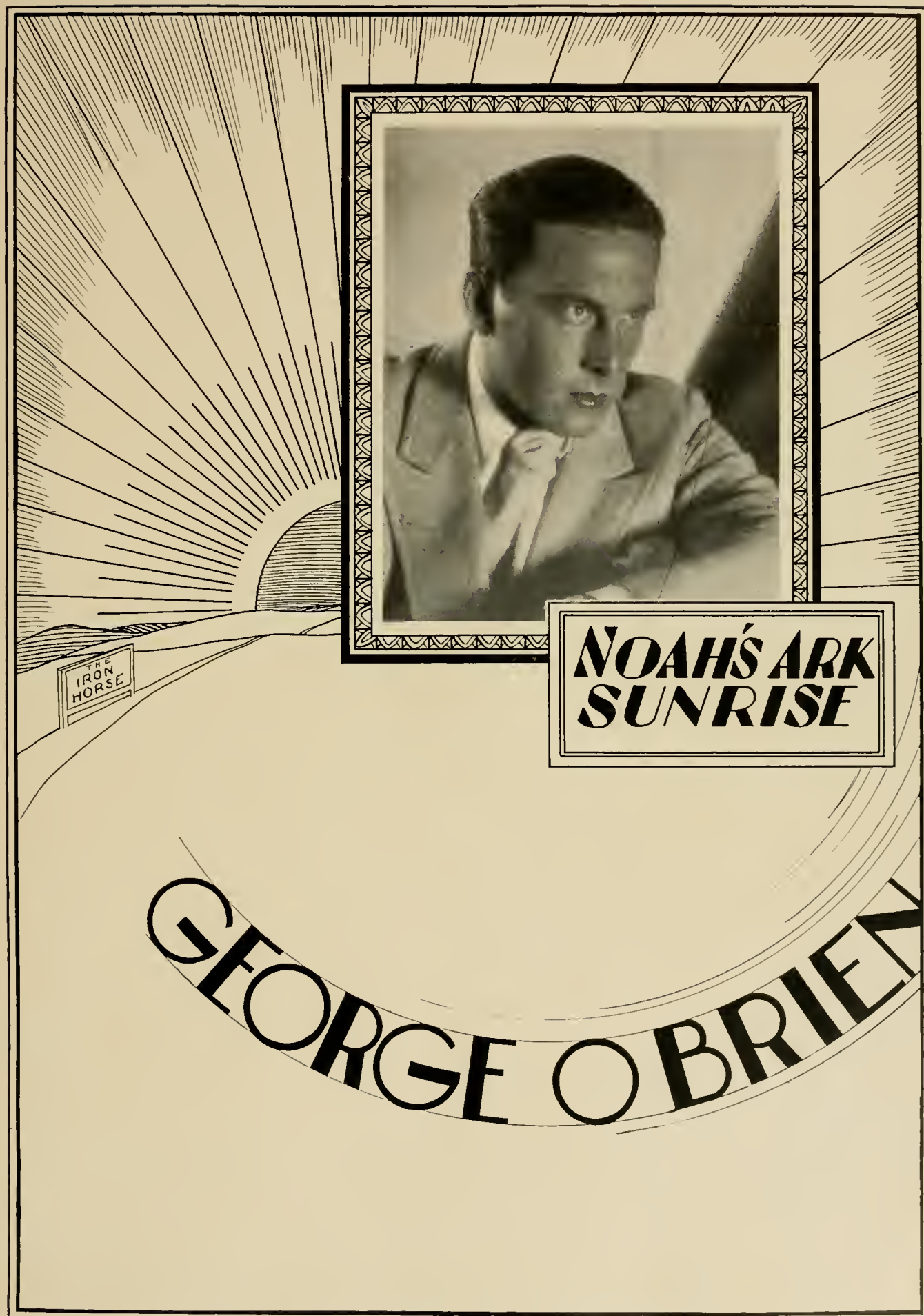
SHORT, GERTRUDE: b. Cincinnati, O., April 6, 1902; h. 5 feet 3 inches; blonde hair and blue eyes; w. 103 pounds; p. Stella Antrim and Lewis Short; e. private tutor; m. Scott Pembroke, professional; hy. aviation, tennis and swimming. Stage experience consists of five years in vaudeville; in Morosco productions; in "A Man's World," and in Alcazar stock, 1918. On the screen she has appeared in "Rent Free," "Gold Diggers," "Beggar on Horseback," "The Show," "Adam and Evil," "Tillie the Toiler," "Trial Marriage" and "The Telephone Girl" series.

SLEEPER, MARTHA: b. Lake Bluff, Ill., June 24, 1907; h. 5 feet 4 inches; medium colored hair and light hazel eyes; w. 118 pounds; p. Minnie Akass and William Sleeper, non-professionals; e. private school and by Horace Mann in connection with the Columbia college; not married; hy. swimming, shooting, tennis, horseback riding and all kinds of dancing. Stage experience as a dancer in New York (for charity). Screen experience of four years appearing in "The Mail Man," in Hal Roach comedies, in F B O's "Danger Street," and in "Taxi 13," "The Air Legion" and "Voice of the Storm."

STARKE, PAULINE: b. Joplin, Mo., January 10; h. 5 feet 3 inches; dark brown hair and blue-gray eyes; w. 118 pounds; p. Edith Bruce and George Stark, non-professionals; e. private tutor; m. Jack White, producer; hy. riding and tennis. No stage experience. Screen experience in "Devil's Cargo," "Adventure," "Sun Up," "Love's Blindness," "Women Love Diamonds," "Captain Salvation" and "Dance Magic."

STEADMAN, VERA: b. Monterey, Cal.; h. 5 feet 3 inches; brown hair and eyes; w. 110 pounds; hy. horseback riding, tennis and swimming. Started out as Mack Sennett bathing girl who would really swim and is now in leads at Christie, opposite all comedians.

SUMNER, VERLYN: b. Lakefield, Minn., June 7; h. 5 feet 4 inches; brown hair and blue eyes; w. 120 pounds; p. Mary Rust and Eben Sumner, non-professionals; e. Lakefield high school; not married; hy. tennis, riding, swimming and dancing. Stage experience in-



**NOAH'S ARK
SUNRISE**

GEORGE O'BRIEN

cludes "Baby Mine," "Kick In" and "Trysting Place." Screen experience includes such pictures as "Speedy," "The Tollers," "Excess Baggage," "The Condemned Woman," "Kid, Cop and Cats" and "Washing Up."

SWANSON, GLORIA: b. Chicago, Ill.; h. 5 feet 1½ inches; dark brown hair and blue eyes; p. her father was a captain in the U. S. Army; e. in schools in Chicago, Ill., Key West, Porto Rico and also attended Art Institute, Chicago; m. Marquise de la Falaise de la Courduy, January 28, 1925, non-professional. Began her picture career at the old Essanay Studios where she appeared in George Ade's "Elvira Farina" and "The Meal Ticket;" then went to Keystone and appeared in "The Nick of Time Baby," "Teddy at the Throttle," "Haystacks and Steeples," and others; and then appeared in Mack Sennett's "The Pullman Bride." From Keystone, she went to Triangle where she made "Station Content," "Her Decision," "You Can't Believe Everything," "Every Woman's Husband," "Shifting Sands," "Wife or Country," and "Secret Code," and, due to her success at Triangle, was given a trial at Cecil B. DeMille's studios and made, under his direction, "Don't Change Your Husband," "For Better For Worse," "Male and Female," "Why Change Your Wife," "Something to Think About," "The Affairs of Anatol." Then became a Paramount star and among her many pictures have been "The Great Moment," "Under the Lash," "Her Husband's Trademark," "Beyond the Rocks," "The Gilded Cage," "The Impossible Mrs. Bellew," "My American Wife," "Prodigal Daughter," "Bluebeard's Eighth Wife," Sam Wood's production, "Zaza," Allan Dwan's production, "The Humming Bird," which was produced by Sidney Olcott and "A Society Scandal" and "Manhandled," also Allan Dwan's production, "Wages of Virtue," "Madam Sans Gene," "Coast of Folly," "Stage Struck," "Untamed Lady," and "Fine Manners" completes the list of pictures she made while with Paramount. In May, 1926, decided to produce her own pictures through her own corporation, making two pictures a year for release through United Artists Corporation; first picture being "Personality." Her latest successes are "Loves of Sunya," "Sadie Thompson," and "Queen Kelly."

SWEET, BLANCHE: b. Chicago, Ill., June 19; h. 5 feet 4 inches; blonde hair and grey eyes; w. 120 pounds; stage training since 1½ years of age; m. Marshall Neilan, director. Stage experience as solo dancer with Gertrude Hoffman, at the age of 12. Fifteen years screen experience consists of various roles in "Judith of Bethulia," "The Unpardonable Sin," "Anna Christie," "Tess of the D'Urbervilles," "Singed," and has recently made a picture in England for Herbert Wilcox, "The Woman in White."

TALMADGE, CONSTANCE: b. Brooklyn, N. Y., April 19, 1900; h. 5 feet 7 inches; blonde hair and brown eyes; w. 118 pounds; p. Mrs. Margaret Talmadge, non-professional; e. public and high schools in Brooklyn, N. Y. Worked in "Intolerance," D. W. Griffith production; "Scandal," "The Honeymoon," "Up the Road with Sally," "A Pair of Silk Stockings," "Mrs. Ledbetter's Boots," "Sauce for the Goose," "Romance and Arabella" for Select pictures in 1917-18-19; then in First National's "A Temperamental Wife" and "A Virtuous Vamp" in 1919; "Two Weeks," "The Love Expert," "In Search of a Sinner," "The Perfect Woman," "Good References" and "Dangerous Business" in 1920; and in 1921 "Mama's Affair," "Lessons in Love," "Woman's Place" and "Wedding Bells," and in 1922 "Folly of the Follies," "The Primitive Lover," "The Divorcee" and "East Is West." Since then she has also appeared in "Dulcy," "The Dangerous Maid," "The Goldfish," "Her Night of Romance," "Her Sister from Paris," "The Duchess of Buffalo," "Venus of Venice" and "Breakfast at Sunrise," all First National pictures.

TALMADGE, NORMA: b. Niagara Falls, N. Y., May 26, 1897; h. 5 feet 4 inches; brown hair and eyes; w. 108 pounds; p. Mrs. Margaret Talmadge, non-professional; e. public and high schools in Brooklyn, N. Y.; m. Joseph M. Schenck, executive of United Artists Corporation. Her screen experience covers these comedies and feature length pictures, "The Dixie Mother," "In Neighboring Kingdoms," "The Tale of Two Cities," "Mrs. Henry 'Awkine" and "Under the Daisies" in 1914 for Vitagraph; in one reels such as "The Doctor's Secret," "Father's Hatband," "His Silver Bachelorhood," "An Elopement at Home," "Fanny's Company," "The Honorable Algeron," "Sawdust and Salome," "His Little Paize," "Under False Colors" and "The Wooing of Myra May" in two reels such as "Officer John Donovan," "The Sacrifice of Kathleen," "Cupid Versus Money," "The Right of Way," "Helpful Sisterhood," "Goodbye Summer" and "Sunshine and Shadows"; in three reels such as "A Daughter's Strange Inheritance" and "The Criminal;" and in the five reels, "The Battle Cry of Peace," "Captivating Mary Car-

stairs" (this last being the only picture made by National Pictures Company). For the Triangle Film Corporation, with D. W. Griffith supervising, she made "Missing Links," "The Children in the House," "Going Straight" and "The Devil's Needle." For Selznick from 1917 to March, 1920, she made "Panthea," "Poppy," "The Moth," "Ghosts of Yesterday," "By Right of Purchase," "DeLuxe Annie," "The Safety Curtain" and "Her Only Way." For Select she made "The Forbidden City," "The Probation Wife," "The Heart of Wetona," "The Way of a Woman," "The New Moon" and "She Loves and Lies." Then to First National where she appeared in "A Daughter of Two Worlds," "The Woman Gives," "Yes or No," "The Branded Woman," "The Sign on the Door," "The Wonderful Thing," "Love's Redemption," "Smilin' Through," "The Eternal Flame," "A Voice from the Minaret," "Within the Law," "Ashes of Vengeance," "The Song of Love," "Secrets," "The Only Woman," "The Lady," "Graustark," "Kiki" and "Camille;" and her latest for United Artists, "The Dove" and "The Woman Disputed."

TAYLOR, ESTELLE: b. Wilmington, Del., May 20; h. 5 feet 4 inches; dark brown, almost black, hair and brown eyes; w. 125 pounds; p. Bertha and Harry Boylan, non-professionals; e. Wilmington high school and Wilmington business college, and received her stage training at Sargent's Dramatic School; m. Jack Dempsey, professional. Stage appearance in "Come on Charlie" and "The Big Fight" in 1929 as Shirley, a David Belasco production. Has appeared in such roles as Lucrezia Borgia in Warner Brothers' "Don Juan;" Mary, Queen of Scots, in Mary Pickford's "Dorothy Vernon of Haddon Hall;" Miriam in Cecil DeMille's "The Ten Commandments;" Shirley in "The Singapore Mutiny" for FBO in 1928; as Lady Raffles in Columbia's "Lady Raffles" in 1928; also in "Honor Bound" in 1928, and also in "While



New York Sleeps" and "Monte Cristo" for Fox; in "Bavu" for Universal; in "The Whip Woman" for First National; and Paramount's Actor's Fund talkie, "The Pusher in the Face," 1928, and "New York" in 1927.

TAYLOR, RUTH: b. Grand Rapids, Mich., January 15; h. 5 feet 2 inches; blonde hair and blue eyes; 4, 104 pounds; e. Lincoln high school, Portland, Ore.; not married. Studied dramatic art and dancing in Portland; was a member of the Red Lantern Stock Players, an amateur organization. Came to Hollywood in 1923; played extra roles one year; then signed by Mack Sennett; played leads and second leads in two-reel comedies for two years. In 1927 signed by Paramount for the role of Lorelei Lee in "Gentlemen Prefer Blondes," and since then was co-starred with James Hall in "Just Married."

THATCHER, EVELYN: b. Omaha, Neb., March 14; h. 5 feet 7 inches; red hair and grey eyes; w. 180 pounds; p. Mary Ellen McMillan and William P. Irish, non-professionals; e. Ohio high school; has had stage training; widow. On the legitimate stage since 14 years of age appearing in dramatic, musical comedy and in vaudeville, known as the "Irish Lady." Ten years screen experience appearing in Mack Sennett comedies for five years and four years in Educational.

THEY, ROSEMARY: b. St. Louis, Mo., April 8; h. 5 feet 5 inches; dark brown hair and hazel eyes; w. 130 pounds; p. Katherine and George Masing, non-professionals; e. private schools in St. Louis; received her stage training in dramatic school, New York City; m. Harry Meyers, professional; hy. antique dolls and shoes and antique furniture. Stage experience in New York City, 1910. Screen experience with the old Vitagraph company in 1911; and has appeared in such pictures as "Re-Incarnation of Karma," "Mills of the Gods," "Weight of a

Crown," "The Yankee," "First Year to Live," "So Big," "Rio Grande" and in "Girl of the Golden West."

TODD, THELMA: b. Lawrence, Mass., July 29; h. 5 feet 4 inches; blonde hair and grey eyes; w. 120 pounds; p. non-professionals; e. Lawrence high school, Lowell (Mass.) high school and Lowell Normal school; hy. athletic sports. Won a state beauty contest as Miss Massachusetts and at the same time selected by Paramount for its school of acting, while teaching school in Lawrence. Has played in the following First National pictures, "Vamping Venus," "The Crash," "The Haunted House," "Heart to Heart" and "Bad Baby" as featured player.

TORRES, RAQUEL: b. Hermosillo, Sonora, Mexico, November 11, 1908; h. 5 feet 2 inches; black hair and dark brown eyes; w. 110 pounds; p. non-professionals; e. Mexico and convent in Los Angeles; hy. dancing. Has appeared in such pictures as "White Shadows in the South Seas" with Monte Blue (her first picture); and also in "The Bridge of San Luis Rey."

VELEZ, LUPE: r. n., Lupe Villalobos; b. San Luis Potosi, Mexico, July 18, 1910; h. 5 feet 5 inches; black hair and brown eyes; w. 115 pounds; p. Josephine Velez and Colonel Villalobos, mother was an opera singer; e. Our Lady of the Lake Convent, San Antonio, Tex.; hy. making rugs and driving her car. Was a dancer in the musical comedy, "Rataplán," in Mexico City and also in the "Music Box Revue" in Hollywood, owned by Fanchon and Marco. Won recognition in her portrayal in Douglas Fairbanks' United Artists picture, "The Gaucho," after which she played opposite Rod LaRoque in "Stand and Deliver;" then in D. W. Griffith's United Artists production, "Masquerade;" and has just been loaned to Paramount to co-star with Gary Cooper in "The Wolf Song."

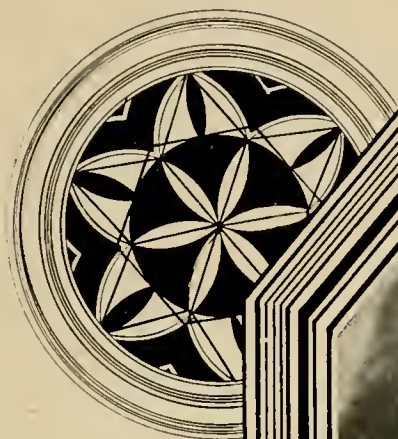
VIDOR, FLORENCE: b. Houston, Tex., July 23; h. 5 feet 4½ inches; brown hair and eyes; w. 118 pounds; p. Ida and John F., non-professionals; e. public schools and Convent of Sacred Heart in Houston; m. Jascha Heifetz, professional. Began her screen career by working for Vitagraph in a small part, having been introduced by Corinne Griffith, also of Texas. Her next engagement was with Fox in Frank Lloyd's "A Tale of Two Cities;" then to Paramount for a year opposite Sessue Hayakawa; and in Cecil B. DeMille's "Old Wives for New;" also in "Till I Come Back to You." Then went to work for Ince in "Lying Lips" in 1921 and remained with that organization until Ince died. Then signed with Paramount and has been featured in "Are Parents People?" "Grounds for Divorce," "The Trouble with Wives," "The Grand Duchess and the Waiter," "Sea Horses," "Eagle of the Sea," "The Patriot," and "Tong War." Starred in "You Never Know Women," "The Popular Sin," "Afraid to Love," "The World at Her Feet," "One Woman to Another," "Honeymoon Hate," "Doomsday" and "The Magnificent Flirt."

WARFIELD, KITTY: b. Cincinnati, O., April 16; h. 5 feet 6 inches; dark brown hair and blue eyes; w. 120 pounds; p. Kitty Costello and George Callahan, non-professionals; e. Pittsburgh high school, University of Wisconsin and Pittsburgh; not married; hy. writing. Two years' stage experience in stock, New York City; nine months' screen experience. Has appeared in United Artists' "She Goes to War," directed by Henry King; and in Warner Brothers' "The Gamblers."

WHITE, ALICE: r. n., Alva White; b. Paterson, N. J., August 28; h. 5 feet 2 inches; blonde hair and brown eyes; w. 110 pounds; p. Marion Alexander, professional, and James F. White; e. Hollywood high school, and Roanoke college, Virginia; hy. dancing, swimming, riding, tennis, golf and jazz music. Has played in such pictures as "The Sea Tiger" with Milton Sills, bit player; as ingenue lead in "The Private Life of Helen of Troy" for First National; "Gentlemen Prefer Blondes" for Paramount; "Breakfast at Sunrise" for United Artists; "Three Ring Marriage," "Harold Teen" and "The Big Noise," and as featured player in "Show Girl," "Naughty Baby" and "Lingerie."

WILLIAMS, KATHLYN: b. Butte, Mont.; h. 5 feet 5 inches; blonde hair and grey-blue eyes; w. 128 pounds; e. Butte Central high school and the Wesleyan university in Helena, Mont.; m. Charles Eytan, professional; hy. horseback riding.

WILSON, LOIS: b. Pittsburgh, Pa., June 28; h. 5 feet 5½ inches; light brown hair and hazel eyes; w. 122 pounds; p. Constance Cooling and Andrew Kenley Wilson, non-professionals; e. Alabama high school and Alabama Normal; not married. Stage experience in Los Angeles appearing in "The Queen's Husband," "Gossip Six," "Spread Eagle" and "Mary's Other Husband." Screen experience of 12 years consists of various roles in "The Covered Wagon,"



**ESTELLE
TAYLOR**

In —
"Where East is East"
Starring LON CHANEY — for —
METRO-GOLDWYN-MAYER

"Lulu Betts," "What Every Woman Knows," "Manslaughter," "French Dressing," "On Trial" and "The Gamblers."

WINDSOR, CLAIRE: r. n., Claire Viola Cronk; b. Coffee City, Kan., April 14; h. 5 feet 6 inches; blonde hair and blue eyes; w. 126 pounds; p. Ella and G. E. Cronk, non-professionals; e. Broadway high school, Seattle, Wash., and Washington College, Topeka, Kan., also studied voice and piano at Cohn's Conservatory of Music, Seattle, Wash.; hy, collecting perfumes, antiques, painting and tennis. Started picture career as an extra on the Lasky lot until Allan Dwan signed her to appear in stock at First National. Due to an illness she lost out on many parts under this contract but

Lois Weber looking for a leading woman in "What Do Men Want" engaged her to play the role. She then changed her name to Windsor. Made five pictures for Lois Weber and was later signed by Goldwyn for a five year contract. At the termination of this contract she signed with Tiffany-Stahl, with the privilege of working for other studios. Her last picture is expected Victor McLaglen for Fox in "Captain Lash."

WRAY, FAY: b. Alberta, Canada, September 15; h. 5 feet 3 inches; brown hair and blue eyes; w. 114 pounds; p. Vina M. and Jerry H. Wray, non-professionals; e. Hollywood high school; m. John Monk Saunders, author and screen writer; hy, tennis and music. Played a

part in the famous "Pilgrimage Play" in Hollywood in the summer of 1923. Started screen career at Century studios, where she appeared as leading woman in "Gasoline Love;" then a lead at Fox with Robert Gordon in September, 1923; lead in a five reel independent feature and one picture with Hal Roach which resulted in a six months' contract. At the expiration of this contract she was a Western leading woman for Universal. On June 7, 1926, Erich Von Stroheim started shooting on "The Wedding March" with Fay Wray in the leading role. She was then put under contract by Paramount in February, 1927. Has appeared in "The Street of Sin," "The Legion of the Condemned," "The First Kiss" and "Four Feathers" for Paramount.

MALE PLAYERS

ADAMS, JACK: b. Hastings, Neb., September 8, 1879; h. 5 feet 9 inches; brown hair and grey eyes; w. 150 pounds; p. Anna M. Ebersole and Henry H. Rutt, non-professionals; e. Roseland school and Northwestern university, Chicago; m. Edna Patton, non-professional; hy, swimming, motoring and art. Fifteen years stage experience appearing in Charles Frohman's "The Gypsy Girl" and "Cleopatra;" also in stock. Screen experience consists of seven months with Hal Roach, three with Christie; and has appeared in "Behind Closed Doors," "The Time Square," "Upper Cut," "The Battle of the Century" and "Sugar Daddy."

ALEXIS, DEMETRIOS: b. Alexandria, Egypt, December 1, 1899; h. 6 feet 1 inch; dark brown hair and eyes; w. 175 pounds; p. non-professionals; e. Athens, Greece; not married; hy, music, art and riding. Stage experience in foreign countries, and has appeared in "Dream Faces" and "Devil's Plum Tree." Screen experience includes roles in "Red Dance," "Sabanese" and "The Red Sword."

ALLAN, HUGH: b. Oakland, Cal., November 5, 1903; h. 6 feet; black hair and brown eyes; w. 165 pounds; p. Jane Elizabeth Hillam and Enoch James Hughes, non-professionals; e. Tremont high school, Oakland, Cal.; hy, mechanics, block printing (linoleum cuts). His first appearance in pictures was a part in "Sally" in 1924. Since then he has appeared in "Annapolis," "Plastered in Paris," "Dress Parade," "Object Alimony" and Pathe serials.

ALVARADO, DON: r. n., Jose Paige; b. Albuquerque, N. M., November 4, 1904; h. 5 feet 11 inches; black hair and brown eyes; w. 160 pounds; p. Marie Antoinette Alvarado and Candido Paige, non-professionals; e. Albuquerque high school; m. non-professional; hy, horseback riding and tennis. Has appeared in such pictures as "Loves of Carmen," with Dolores Del Rio for Fox; in "Breakfast at Sunrise," with Constance Talmadge, and in "Drums of Love," a D. W. Griffith production for United Artists.

AMES, ROBERT: b. Hartford, Conn.; h. 5 feet 10 inches; blonde hair and blue eyes; w. 155 pounds; e. Hartford high school; m. Marion Oakes; hy, golf. Stage and screen experience. Entered pictures in 1925, his last four being "Without Mercy," "Wedding Song," "Three Faces East" and "Crown of Lies."

ARLEN, RICHARD: b. Charlottesville, Va., September 1; h. 5 feet 11 inches; medium brown hair and grey eyes; w. 161 pounds; p. Mary and James van Mattimore, non-professionals; e. high school in St. Paul, Minn., St. Thomas college and the University of Pennsylvania; no stage training; m. Jobyna Ralston, screen actress; hy, golfing, swimming, riding and tennis. Screen experience consists of appearance in the following Paramount productions: "In the Name of Love," "Behind the Front," "The Enchanted Hill," "Padlocked," "She's a Sheik," "Feel My Pulse," "Under the Tonto Rim," "Ladies of the Mob," "Beggars of Life," "Manhattan Cocktail" and "Four Feathers."

ARMSTRONG, ROBERT: b. Saginaw, Mich., September 20; h. 5 feet 10 inches; brown hair and eyes; w. 160 pounds; p. Mina and William Armstrong, non-professionals; e. Seattle high school and University of Washington law college, Seattle, Wash.; m. Ethel Kent, professional; hy, golf and squash. In his 10 years stage career he appeared in "Boys Will Be Boys," "Shavings," "Honey Girl," "The Man Who Came Back," "Sure Fire," "New

Brooms," "Judy" and "Is Zat So," besides two seasons of stock in Des Moines and Milwaukee. Started his picture career in September, 1927, and has played in such pictures as "The Main Event," "The Leopard Lady," "The Cop," "Celebrity," "Show Folks," "Ned McCobb's Daughter," "Shady Lady," "The Leatherneck" for Pathe; "A Girl in Every Port" and "Square Crooks" for Fox; and in "Baby Cyclone" for Metro-Goldwyn-Mayer.

ARTHUR, GEORGE K.: r. n., George Brest; b. Aberdeen, Scotland, April 27, 1899; h. 5 feet 6 inches; brown hair and eyes; w. 140 pounds; p. Harriett Collins and George Brest, non-professionals; e. University of Rugby, England, stage training in Shakespearean drama; married; hy, squash. Screen experience in such pictures as "Irene" with First National; and "The Boy Friend," "Rookies," "Circus Rookies," "All at Sea" and "In Old Heidelberg."

ARTHUR, JOHNNY: b. Scottdale, Pa., May 20; h. 5 feet 8½ inches; brown hair and eyes; w. 140 pounds; p. Matilda Hertzog and John Williams, non-professionals; e. Columbus, O. high school, and in college at Washington, D. C., 25 years' stage training. Three years in repertoire, two seasons with Tim Murphy, White Texas Steer; with the Polly Primrose company, and in such productions as "Before and After," "Paid in Full" (produced in London) "Ambitious Mrs. Alcock," "The Bridge," "Take My Advice," "Officer 666," "Just a Woman," "Fair and Warmer," "Up in Mabel's Room," "Ladies Night," "Girl in the Limousine," "Three Spoonfuls," "Some Baby," "Elsie," "The Whole Town's Talking," "I Love You," "The Butcher and Egg Man" and "The Desert Song." Screen experience includes the following pictures, "On Trial," "The Monster," "Mlle. Midnight," "The Unknown Purple," "The Desert Song" and "The Gamblers." Also appeared in two comedies.

ASTHER, NILS: b. Sweden, January 17, 1901; h. 6 feet ½ inch; dark hair and eyes; w. 170 pounds; p. Hilda and Anton Asther; e. Lunel university and Royal Dramatic school; hy, horseback riding. Stage experience at the Royal Dramatic theatre in Sweden. Appeared in pictures in Germany later coming to the United States where he has appeared in "Sorrell and Son" for United Artists in 1927; in "Laugh, Clown, Laugh" (1927) and in "The Cossacks," "Our Dancing Daughters," "Cardboard Lover," and "Adrienne Lecouvreur," in 1928 for Metro-Goldwyn-Mayer.

AUSTIN, WILLIAM: b. Georgetown, British Guiana, South America, June 12; h. 6 feet 1 inch; Brown hair and blue eyes; w. 170 pounds; p. Rosalie Ann Sarah and Charles Percy Austin, non-professionals; e. Reading college, England. He received his stage training at the Little theatre and in Drama Shop productions; not married; hy, golf, gardening and motoring. Appeared at the Morosco theatre in Los Angeles for three years beginning in 1919; then in stock with roles in "Tailor Made Man," "Three Faces East," "Civilian Clothes," "Polly With a Past" and many others. First picture "Rugles of Red Gap," followed by "It," "The World at Her Feet," "Swim, Girl, Swim" for Paramount; "The Flaming Forest" for Metro-Goldwyn-Mayer; "Her Big Night," and "What Happened to Jones" for Universal; then to Paramount again in "Honeymoon Hate," "The Fifty-Fifty Girl," "Red Hair," "Someone to Love" and "Just Married."

BANCROFT, GEORGE: b. Philadelphia, Pa., September 30; h. 6 feet 2 inches; brown hair and eyes; w. 195 pounds; p. non-professionals; e. Tomes institute, Port Deposit, Md., and United States Naval Academy; m. Octavia

Brooke, ex-professional (now retired); hy, all outdoor sports. Upon leaving school he went to New York and there won recognition. Has appeared in such stage successes as "The Trail of the Lonesome Pine," "Paid in Full," "Old Bill, M. P.," "Cinders," and many others. His first picture, "Driven," and his first picture for Paramount, "Code of the West," brought him to the attention of James Cruze who was casting for "The Pony Express." He was put under contract to Paramount and has been starred in such pictures as "The Show Down," "The Drag Net," "Docks of New York" and "The Wolf of Wall Street."

BARD BEN: b. Milwaukee, Wis., January 23; h. 5 feet 11 inches; black hair and brown eyes; w. 160 pounds; p. Ruth Glover and Soute Bard, non-professionals; e. high school in Chicago and Northwestern university, 25 years' stage training; m. Ruth Roland, professional; hy, golf, horses and hunting. Stage and screen experience. Entered pictures in 1925 and has appeared in such pictures as "Love Makes 'Em Wild," "Two Girls Wanted," "Arizona Wildcat," "Seventh Heaven," "Come to My House," "Sandy," "Dressed to Kill," "Romance of the Underworld" and "Love and the Devil."

BARNES, T. ROY: b. Lincolnshire, England, August 11, 1880; h. 5 feet 11½ inches; brown hair and blue eyes; w. 172 pounds; p. Charlotte Mitchell and Alfred Barnes, non-professionals; m. Bessie Crawford, non-professional; hy, outdoor sports. Stage experience in "Katinka," "The Red Canary," "Over the River" and "The Passing Show." On the screen has appeared in "Scratch My Back," "So Long Letty," "See My Lawyer," "The Old Homestead," "The Great White Way," "Is Marriage a Failure?" and many other attractions.

BARRYMORE, LIONEL: b. Philadelphia, Pa., April 28; h. 6 feet; dark hair and blue eyes; w. 155 pounds; p. Georgia Drew and Maurice Barrymore, professionals; e. New York; hy, motion pictures. On the stage when an infant with parents. Starred in "The Copperhead," "The Jest," "Peter Ibbetson," "The Claw," and others. Screen experience consists of roles in "The Yellow Streak" for Metro in 1915; "The Copperhead" for Metro in 1920; "The Splendid Road" for First National in 1925; "The Barrier" and "The Temptress" for Metro-Goldwyn-Mayer in 1926; and "The Show," "The Thirtieth Hour" and "Love" in 1927.

BARTHELMLESS, RICHARD: b. New York City, May 9, 1897; h. 5 feet 9 inches; brown hair and eyes; w. 150 pounds; p. mother a professional after father's death; e. private and military schools, Trinity College, Hartford, Conn., and received his stage training as a child and also in college; hy, notably yachting, however, an all-around enjoyment of all athletics and appreciation of the arts, travel, study and reading. Working in a small Connecticut town a film company came on location and this interfered with the budding career of a business man. His first picture, in which he appeared as leading man, was "War Brides," but the first hit that attracted any attention was "Tol'able David." His portrayal of the Chinaman in Griffith's "Broken Blossoms" also attracted critical notice. Other First National pictures following "Tol'able David" were "Shore Leave," "The Beautiful City," "The Enchanted Cottage," "Classmates," "The Amateur Gentleman," "The White Black Sheep," "New Toys," "Soul Fire," "Just Suppose," "Ransom's Folly," "The Patent Leather Kid," "The Noose," "The Drop Kick," "The Wheel of Chance," "The Little Shepherd of Kingdom Come," "Out of the Ruins," and "Scarlet Seas."



RITA CAREWE

"RESURRECTION" UNITED ARTISTS
 "REVENGE" UNITED ARTISTS
 "JOANNA" FIRST NATL'

LEROY MASON

"REVENGE" UNITED ARTISTS
 "THE VIKING" M.G.M.



BEERY, WALLACE: b. Kansas City, Mo., April 1; h. 6 feet 1 inch; brown hair and hazel eyes; w. 189 pounds; p. non-professionals; e. Kansas City high school and Chase School of Kansas City; m. Rita Gilman, professional; hy, flying, fishing and hunting. Joined Ringling's circus when but 16; then to New York where he sang in Henry Savage's musical shows in 1904; varied Savage shows with stock work in Kansas City during the summer. Joined Eganay in Chicago in 1913; then to Keystone and the next year with Universal. He then formed his own company which he took to Japan to make pictures. After the war he returned to work as a free lance villain; was signed by Paramount and has made many pictures for that company.

BELL, REX: r. n., George Beldam; b. Chicago, Ill., October 16, 1905; h. 6 feet; light hair and blue eyes; w. 170 pounds; p. Daisy Bacon and George C. Beldam, non-professionals; e. Hollywood high school, and Iowa university; no stage training; hy, athletics of all kinds. He has had two years' screen experience.

BERANGER, ANDRE: r. n., George Andre de Beranger; b. Sydney, Australia, March 27, 1895; h. 5 feet 10½ inches; brown hair and eyes; w. 150 pounds; e. Sydney and Paris; not married; hy, literature, music, painting, history, archaeology, ocean cruising and walking. Stage experience with the Walter Renteley players and contemporary companies in Australia at the age of 16; also "Othello," "School for Scandal," "Twelfth Night," "Sweet Lavender," "The Bells," "Beau Brummel," "For the King," "Hamlet," "Romeo and Juliet," "Julius Caesar," "Merchant of Venice," and Classic Repertoire (drama and comedy). Screen experience in D. W. Griffith's "Birth of a Nation," "Home Sweet Home," "Intolerance," and "Broken Blossoms;" in First National's "The Bright Shawl" and "Ashes of Vengeance" and in "The Bat;" with Douglas Fairbanks in "The Half Breed" and "The Good Bad Man;" in Universal's "Mixed Blood," "The Man in Blue," "A Woman's Faith;" P.D.C.'s "Beauty and the Bad Man;" in Paramount's "Sandy," "Those Without Sin" and "The Eagle of the Sea." In comedy-dramas he has appeared with Douglas Fairbanks in "Flirting with Fate" and "Manhattan Madness;" in First National's "Dulcy;" Paramount's "Are Parents People?," "Grounds for Divorce," "The Grand Duchess and the Waiter," "The Lady of the Harem," "Miss Brewster's Millions" and "Paradise for Two;" in Fox's "Fig Leaves;" Ernst Lubitsch's "So This Is Paris;" in Universal's "The Small Bachelor," and in Warner Brothers' "If I Were Single," "Powder My Back" and "Beware of Bachelors." Also in the following talkies: Lloyd Bacon's "Stark Mad" for Warner Brothers-Vitaphone; Benjamin Glazer's "The Missing Man," for Pathe-Photophone; and Michael Curtiz' "Alimony Annie" for Warner Brothers-Vitaphone.

BETZ, MATHEW: b. St. Louis, Mo., September 13; h. 6 feet; brown hair and blue eyes; w. 185 pounds; p. Theresa Krehel and Lawrence Betz, non-professionals; e. St. Louis high school; m. Lulu Slipp, professional; hy, golf. Stage experience of eight years in vaudeville and appeared in the productions, "Ellis Island," "The Fatal Card" and "A Night on Broadway." On the screen he has appeared in such pictures as "Those Who Dance," "The Wedding March," "Sins of the Fathers," "The Big City," "Shepherd of the Hills," "Girl's Gone Wild," "The Terror," "Fugitives" and "The Patent Leather Kid."

BEVAN, BILLIE: r. n., William Bevan Harris; b. Orange, Australia, September 29, 1887; h. 5 feet 7½ inches; brown hair and eyes; w. 180 pounds; p. Marion Terry and Robert Harris, non-professionals; e. University of Sydney; m. Leona Roberts, non-professional; hy, orange grove, horticulture and hunting. Stage experience with the Pollard Opera Company, "Mikado," "Belle of New York," "Sergeant Brue," and "A Knight for a Day." He appeared on the screen for 10 years in two reel comedies with Mack Sennett, later appearing in such feature productions as "Riley the Cop," "Mother Knows Best" and "Easy Pickins."

BEYER, CHARLES WALTER: b. Newark, N. J., February 28, 1895; h. 6 feet 3½ inch; dark brown hair and blue eyes; w. 178 pounds; p. Frank J. and Elizabeth Beyer, non-professionals; e. Mount Pleasant Military Academy and Cornell university; not married; hy, tennis, squash, short story writing, golf and swimming. His stage experience consists of a season with Corse Playton, Brooklyn, N. Y.; Orpheum stock company, Newark, N. J.; Girard in Philadelphia, Pa.; "Her Family Tree," a Shubert show in New York; "Moonlight," New York and on the road,

and other shows. Played heavy opposite Richard Dix in "Shanghai Bound," "A Man Must Live" and "Shock Punch," as well as the heavy opposite Gilda Gray in "Cabaret" for Paramount. Took the lead in "Red Riders of Canada," "Beautiful but Dumb," and "Queen of Burlesque" for FBO; then heavy again opposite Reginald Denny in "Red Hot Speed," a talking picture, and opposite Tom Mix in "Horseman of the Plains" for Fox. Also appeared in "Taxi 13," "Dead Man's Curve" and "Alex the Great" for FBO, and many others.

BOLES, JOHN: b. Greenville, Tex.; h. 6 feet 1 inch; brown hair and grey blue eyes; w. 183 pounds; e. Greenville high school, bachelor of arts degree from University of Texas and has studied voice in New York and Europe; hy, music. He appeared on the stage in "Little Jessie James," "Mercenary Mary," "The Roman Love Spell," "Kitty's Kisses" and other New York shows. Leading man for Geraldine Farrar in her only venture in light opera. Started in pictures when he was seen in a New York show by Gloria Swanson and was sent for by her. Then played with her in "Loves of Sunya." Among his other pictures are "Bride of the Night," "Shepherd of the Hills," "Bride of the Colorado," "What Holds Men," and with Universal in "We Americans" and "The Last Warning" with Laura LaPlante.

BOSWORTH, HOBART: b. Marietta, O., August 11, 1867; h. 6 feet; white hair and blue eyes; w. 205 pounds; p. Clara Vandt and Daniel Perkins Bosworth, non-professionals; e. university of hard knocks, having left home before he was 12 years of age; m. Cecile Kibre, non-professional; hy, landscape painter and horseback riding. Stage experience from 1885 until 1902; has been leading man for Minnie Maddern Fiske, Julia Marlowe and Henriette Crossman; and starred on Broadway in his own right. Screen experience consists of playing the lead in the first picture ever made in Los Angeles, "The Sultan's Power," made May 8-9, 1909; wrote, directed and played the lead in "The Sea Wolf;" appeared in "Behind the Door," Thomas H. Ince production; in "The Blood Ship," Columbia production; in Metro-Goldwyn-Mayer's "Woman of Affairs;" in "King of the Mountain," directed by Ernst Lubitsch and many other attractions.

BOYD, WILLIAM: b. June 5; h. 6 feet; blonde hair; e. Tulsa, Okla., left school before graduation; m. Elinor Fair, professional. Started in 1919 as an extra in Cecil B. DeMille's "Why Change Your Wife." From then he progressed rapidly through leads and featured roles in "Bobbed Hair," "Forty Winks," "New Lives for Old," "Feet of Clay," "Triumph" and "The Golden Bed." Had an excellent part in "Midshipman Sterling" with Ramon Novarro. DeMille then featured him with Vera Reynolds in "The Road to Yesterday." Late pictures have been "The Volga Boatman," "Her Man O'War," "Eve's Leaves," "The Last Frontier," "Jim the Conqueror," "The Yankee Clipper," "King of Kings," "Two Arabian Knights," "Dress Parade," "The Night Flyer," "Sky-scraper," "The Cop," "Power," and "The Leatherneck."

BRADBURY, SR., JAMES: b. Old Town, Me., October 12, 1857; h. 5 feet 9 inches; grey hair and eyes; w. 172 pounds; p. non-professionals; e. Lapman Institute, Tufts college, and has had 50 years stage training in New York and vicinity; m. non-professional; hy, work. Has been in many stage successes among them being Belasco's "Naughty Anthony" and "Is Marriage a Failure?;" also with Savage, Frohman and many others. Screen experience consists of one year with Selig; and in "The Blood Ship," Columbia production; in Metro-Goldwyn-Mayer's "The Fair Co-Ed" with Marion Davies; and "Tide of the Empire," in FBO's "Skinner's Big Idea" and "Blackado" and in First National's "Waterfront," directed by William Seiter, and "Scarlet Seas." Also appeared in Paramount productions.

BRADBURY, JR., JAMES: b. New York City, October 5, 1894; h. 5 feet 10 inches; brown hair and eyes; w. 150 pounds; p. Ruth Torbett and James Bradbury, professionals; e. Riridge Tech, Cambridge, Mass., Winterborth Institute, and received his stage training in New York City. Started his stage career as a child in Belasco's "Madam Butterfly" and later appeared in "White Collars" as Cousin Henry; in the "Nervous Wreck" as Mort; in "Magnolia" as Jackson; and in "Experience" as the dope. On the stage for 20 years. In his eight years screen experience he has appeared in such pictures as "Classmates," "The Drop Kick," "Cheyenne" and "The Hawk's Nest" for First National; "The Circus Ace" and "In Old Arizona" for Fox; and in "Night Stick" for United Artists.

BRADY, EDWIN JOE: b. New York, December 6; h. 5 feet 11 inches; brown hair and hazel eyes; w. 167 pounds; p. Agnes Sullivan and William J. Brady, non-professionals; e. high school in New York and City of New York College; hy, automobiles and golf. No stage experience. On the screen he has appeared in "A Lesson in Driving."

BREESE, EDMUND: b. Brooklyn, N. Y., June 18, 1871; grey hair and blue eyes; p. Josephine Busby and Renshaw Breese, non-professionals; e. Brooklyn high school; hy, golf and horseback riding. First stage experience in 1895 at Eureka Springs, Ark., in "My Awful Dad." Then appeared in "The Lion and the Mouse," "So This Is London," "The Third Degree," "The Spendthrift," "Woman Thou Gavest Me," "Monte Christo," "Three Musketiers," "Trilby" and "Sowing the Wind." Screen experience consists of appearances in "The Walls of Jericho," "The Shooting of Dan McGrew," "The Spell of the Yukon," "The Song of the Wage Slave," "At the Rainbow's End," "The Master Crook," "The Early Bird," "Stepping Along," "Womanhandled," "Paradise for two," "Conquest," "On Trail," "She Knew Men," "Fancy Baggage," "The Port of Dreams," "The Haunted House" and "From Headquarters." Has record of appearing in more talkies than any other actor in Hollywood.

BROOK, CLIVE: b. London, England; h. 5 feet 11 inches; brown hair and grey eyes; w. 149 pounds; p. Charlotte Mary and George Alfred Brook, mother was opera singer; e. high school in London, Dulwich college, London, and received his stage training at Polytechnic, London, in elocution; m. Mildred Evelyn, English actress. Stage experience in "Fair and Warner" with Sir Alfred Butt, and in "Over Sunday" and "Sacred and Profane Love" for Basil Deane. Screen experience includes two years with the Graham-Cutts Company in London, during which time he appeared in "Woman to Woman," among other productions; then under contract to Thomas Ince in 1924; has appeared in "Christine of the Hungry Heart," "Enticement," "The Mirage," "Playing with Souls," "Declasse," "If Marriage Fails," "Woman Hater," "The Homemakers," "Pleasure Buyers," "Seven Sinners," "Compromise," "Three Faces East," "When Love Grows Cold," "Why Girls Go Back Home." (The foregoing being Ince, First National, Warner Brothers, and R K O productions.) For Paramount he played in "You Never Know Women," "The Popular Sin," "Barbed Wire," "Afraid to Love," "Underworld," "Forgotten Faces," and "Interference," an all-talking picture.

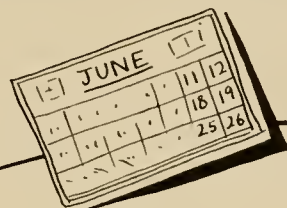
BROWN, JOE E.: b. Holgate, O., July 28, 1892; h. 5 feet 7½ inches; dark brown hair and blue eyes; w. 149 pounds; p. Anna May and Mathias Evans, non-professionals; stage training gathered while traveling with a circus when but nine years of age; m. Kathryn Francis McGran, non-professional; hy, all athletics, baseball, golf, football, collecting old and rare books and his children. With the "Greenwich Village Follies" for three years (1921-23); also with "Captain Jinks," "Betty Lee" and "Twinkle Twinkle." Picture career consists of appearing in such pictures as "Hit of the Show," "The Circus Kid," "Queen of Burlesque," "Take Me Home" and "Reputation."

BROWN, JOHN MACK: b. Dothan, Ala., September 1, 1904; h. 6 feet; black hair and brown eyes; w. 165 pounds; p. Pattie Estelle and J. H. Brown; e. Dothan public schools and the University of Alabama; hy, sports. Stage experience in college theatricals. Screen experience in such pictures as "The Bugle Call" and "The Fair Co-Ed" in 1927; "Our Dancing Daughters," "The Little Angel" and "A Woman of Affairs" in 1928 for Metro-Goldwyn-Mayer.

BUNNY, GEORGE EDWIN: b. New York City, July 13; h. 5 feet 7½ inches; gray hair and brown eyes; w. 188 pounds; p. Eleanor Sullivan and George Bunny, non-professionals; e. St. James academy, Brooklyn, and Christian Brothers academy; m. Anna McCade, non-professional; hy, baseball and sports. Stage experience of 15 years during which time he appeared in, among many other plays, "Alabama." Screen experience consists of roles in such pictures as "The Love Mart," "Tender Hour," "The Dark Angel," "Laddie Be Good" and "Heroes in Blue."

BURNS, EDMUND: b. Philadelphia, Pa., September 27, 1892; h. 6 feet 2 inches; black hair and blue-gray eyes; w. 170 pounds; p. Kathryn McDevitt and William Burns; e. Sixth Street high school, Philadelphia; not married; hy, golf. Entered pictures in 1918, following a stage career, and has appeared in such pictures as "She Goes to War," "Humming Bird," "East Is West," "Jazzmania," "Chinese Parrot," "Phyllis of the Follies" and "Forlorn River."

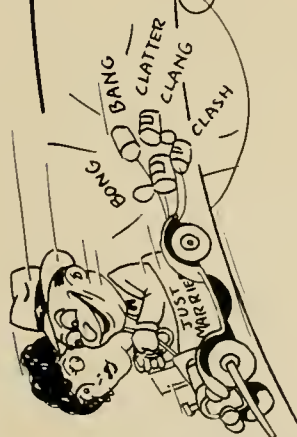
BURNS, NEAL: b. Bristol, Pa., June 26



"THREE
WEEK
ENDS"

HARRISON FORD

"JUST
MARRIED"



SPEAKING ROLES
Henry Duff's
"BABY CYCLONE"
"TAKE MY ADVICE"

1892; h, 5 feet 5½ inches; brown hair and eyes; w, 140 pounds; e, Bristol, Pa., high school; m, Joan Marquis, professional; hy, golfing. On stage in musical comedy and in stock with Morosco; "Just Out of College," "The Sporting Duchess," "A Stubborn Cinderella," "The Girl in the Taxi" and "The Girl of My Dreams." Began screen career with Ince-Triangle in 1914 and has been with Universal, First National and Christie since, his latest Christie productions being "Slick Slickers," "Hot Scotch" and "Loose Change."

BUTTS, BILLY: r.n., Billy Charles Allen Butts; b, Dallas, Tex., September 8, 1919; h, 54 inches; blonde hair and grey eyes; w, 58 pounds; p, Maedelle Gardner and Charles Allen Butts, non-professionals; e, Wonderland Park high school; no stage training; hy, horses. Has been in pictures for six years appearing in feature parts only in such pictures as "Sparrows" with Mary Pickford; "The Tough Guy," "The Two Gun Man" and "Lone Hand Saunders" with the late Fred Thomson; in "The Canadian" and "The Last Outlaw" for Paramount; "The Land Beyond the Law" with Ken Maynard for First National and "The Black Ace" for Pathe; "Wildwest Romance" and "None But the Brave" for Fox, and in "Alias Jimmy Valentine" for Metro-Goldwyn-Mayer.

BYRON, WALTER: b, Leicester, England, June 11, 1901; h, 6 feet; brown hair and dark blue eyes; w, 163 pounds; p, Dulcie Lawrence, who was a prominent leading woman until retirement, and George Butler, comedian with Matheson Lang in London, England (family has been on the stage for more than 200 years); e, Bellevue grammar school at Bradden; not married; hy, golf. First stage appearance at the age of 3 as Little Willie in "East Lynne;" also played Eva in "Uncle Tom's Cabin;" appeared in chorus of "His Little Widows;" understudied Leslie Faber, Eddie Blore and Godfrey Tearle; had the lead in "Havoc" opposite Frances Carson; also in "Punch Bowl" and "Yes," all in London. Also played leads in "The Maid of the Mountains," "Betty," "The Lady of the Rose" and "The Best People." Has played every city in England, Ireland and Scotland. His first film role, two years ago, was in "White Heat;" then did "Passion Island" for British Pathe in France; while there also made "Coquette" and "Yvette;" thence to England and made "One of the Best," "Victory," and "Tommy Atkins." Signed by Goldwyn and came to Hollywood and had male lead opposite Vilma Banky in "The Awakening."

CALVERT, CAPTAIN E. H.: b, Alexandria, Va., June 27, 1873; h, 6 feet 1 inch; brown hair and eyes; w, 200 pounds; p, Mary Faret and Gordon Gard Calvert, non-professionals; e, Georgetown preparatory and West Point, and received his stage training in stock and productions; not married; hy, golf and boxing. Stage experience consists of appearances in "Arizona," "Ben Hur" and stock; and in "The House of a Thousand Candles," "A Knight for a Day," "Coming Through the Rye" and "The Lady from Lanes," and three years in vaudeville. Screen experience consists of directing and acting at the old Essanay Film Company, Chicago, for eight years. Has been in pictures for 18 years, and his most recent successes are "Sporting Goods," "Legion of the Condemned," "Moran of the Marines" and "The Canary Murder Case" for Paramount; "Why Sailors Go Wrong," "The Wizard," "Prep and Pep" and "Four Devils" for Fox; "The Girl from Montmartre," "Sally" and "The Wise Guy" for First National; "Rookies," "Tin Hats," "The Understanding Heart" and "West Point" for Metro-Goldwyn-Mayer, and "Let 'er Go Gallagher" for DeMille.

CAMP, SHEP: r. n., Sheppard Camp; b, West Point, Ga., July 16, 1882; h, 6 feet 1 inch; brown hair and gray eyes; w, 225 pounds; p, Sally Sheppard and W. A. Camp, non-professionals; e, Richmond academy, Augusta, Ga., and Mercer university; m, Ollie Chenault, non-professional; hy, music and writing. Stage experience in such productions as "The Traveling Salesman," "The Round-Up," "Rain," "Blue Paradise," "Blossom Time" and "Good Morning Judge." Screen experience includes appearances in "King Henry VIII," and "Broadway Bound."

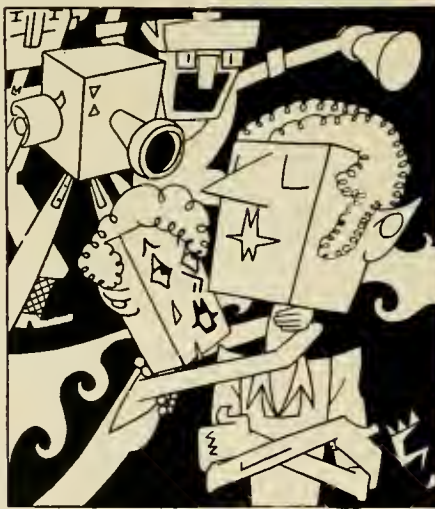
CASTLE, ROBERT: b, Frankfort-on-Main, Germany, January 22; h, 6 feet 2½ inches; dark brown hair and eyes; w, 175 pounds; p, non-professionals; e, tutored by father; hy, swimming, rowing, riding, skiing and writing. Spent two years with Kammerspiele stock company as assistant stage director and actor. Induced by Conrad Veidt to enter pictures, "Master of Death," Ufa, being his first picture. Played in 10 Ufa productions before coming to the United States; then signed by Paramount Famous Laeky Corporation.

CAWTHORN, JOSEPH: b, New York, March 29; h, 5 feet 8½ inches; white hair and hazel eyes; w, 165 pounds; e, private tutor; m, Queenie Zassar, professional; hy, golf, fishing and music. On the stage he has appeared in "The Little Nugget," "The Fortune Teller," "The Beauty and the Beast," "Mother Goose," "Tammany Hall" and "Sonny." His screen experience includes roles in "Two Girls Wanted," "Silk Legs," "Strictly Confidential" and "Hold 'em Yale."

CHANDLER, GEORGE: b, Waukegan, Ill., June 30, 1902; h, 5 feet 8 inches; brown hair and eyes; w, 140 pounds; p, Abbie Beck and George Chandler, non-professionals; e, high school in Illinois and the University of Illinois; not married; hy, music, golf and riding. Stage experience as a musician, having played in an orchestra while a youngster; with Fanchon and Marco on the West Coast; and in vaudeville where he was known as "George Chandler, the Musical Nut." Screen experience of one- and one-half years and has appeared in "Tenderfoot Thrillers" and "The Kid's Clever."

CHANDLER, LANE: b, Calbertson, Mont., June 4; h, 6 feet 3 inches; red hair and blue eyes; w, 185 pounds; p, Irene Oakes and George W. Chandler, non-professionals; e, high school in Helena, Mont., and Montana Wesleyan university; no stage training; hy, riding and golf. Has appeared in such pictures as "Red Hair," "Love and Learn," "The Big Killing," "The First Kiss" and "The Wolf of Wall Street" for Paramount.

CHANEY, LON: b, Colorado Springs, Col., April 1, 1883; h, 5 feet 9 inches; black hair and brown eyes; w, 155 pounds; e, Colorado Springs



schools; hy, cooking and photography. Stage experience as a producer of "The Little Tycoon" with his brother in 1899; worked on the stage as actor, property man and transportation agent, in pictures for over 11 years in various roles, among the pictures being "Fires of Revellion" (1917); "That Devil, Bateese" (1918); "The Miracle Man" (1919); "Outside the Law" (1921); "The Trap" (1922); "The Hunchback of Notre Dame" and "The Shock" (1923); "Phantom of the Opera" (1925) for Universal; in Paramount's "Treasure Island" (1921); Goldwyn's "The Penalty" (1921); Cummings' "Flesh and Blood" (1922); First National's "Oliver Twist" (1922) and with Metro-Goldwyn-Mayer making "He Who Gets Slapped," "Tower of Lies," "The Monster," "The Unholy Three" in 1925; "The Blackbird," "The Road to Mandalay," "Tell It to the Marines" in 1926; "Mr. Wu," "The Unknown," "Mockery" in 1927; and "Laugh, Clown, Laugh," "While the City Sleeps" and "West of Zanzibar" in 1928.

CHAPLIN, CHARLIE: r. n. Charles Spencer Chaplin; b, London, England, April 16, 1889; h, 5 feet 6½ inches; dark brown hair and blue eyes; w, 122 pounds; p, Lily Harley and Charles Chaplin, professionals (both deceased); e, received his stage training in dramatic and vaudeville act; not married; hy, reading, tennis and swimming. While on the stage he appeared as Billie the page boy in "Sherlock Holmes" with William Gillette, in London, England, 1898; then into vaudeville traveling throughout Continental Europe and the United States for five years ending in Seattle, Wash., in 1914. He then entered pictures with the Keystone Company; made 12 pictures for the old Essanay Film Company; 12 for Mutual Film

Corporation and eight for First National; began producing for United Artists Corporation in 1925. His latest pictures have been "The Gold Rush," "The Circus," and now in preparation, "City Lights."

CHARSKY, BORIS: b, Petrograd, Russia, May, 1893; h, 5 feet 8½ inches; black hair and blue eyes; w, 150 pounds; e, Prince Oldendursky college; m, Sonia Nekin, non-professional; hy, sports of all kinds, sculpturing and painting. Seven years on the Russian stage. Two years' screen experience and has appeared in "Captain Leah," "Through Different Eyes" and "The Red Dance" for Fox.

CHASE, CHARLES: b, Baltimore, Md., October 20, 1893; h, 6 feet; brown hair and blue eyes; w, 155 pounds; p, Blanche M. Thompson and Charles Chase, non-professionals; m, Bebe Eltinge, professional; hy, golf and music. Stage experience in musical comedy and vaudeville; and has been in pictures since 1914.

CLARK, ANDY: r. n., Andrew J. Clark; b, New York city, March, 1903; h, 5 feet 5½ inches; black hair and brown eyes; w, 135 pounds; p, Alice Trainor and John H. Clark, non-professionals; e, Fordham prep, New York; hy, baseball, golf and tennis. Two years stage experience in Keith-Orpheum vaudeville. Eighteen years screen experience; five years as featured boy star for Edison Company, appearing in "Andy Series;" two years for Universal, featured boy player; in "The Shamrock Handicap" for Fox; "Wings," "Beggars of Life" and "The Man I Love" for Paramount, and in "One Round Hogan" for Warner Brothers.

CLAYTON, ARTHUR: b, London, England, January 29; h, 6 feet; dark brown hair and eyes; w, 165 pounds; p, Isabel Frances Taylor and Fitzroy Augustus Talbot, non-professionals; e, The Royal Military college of Australia; m, and div.; hy, riding. Stage experience in the British dominions in such productions as "White Cargo" and "Captain Applejack." Screen experience began in 1919 and he has appeared in such pictures as "Laddie," the part of the father, in "The Hope Diamond Mystery;" the husband in "Confessions of a Wife;" the lawyer in "The Whip," and the chief of bandits with Tom Mix in "Outlaws of Red River."

CLIVE, HENRY: b, Melbourne, Australia, October 3, 1883; h, 6 feet 2½ inches; brown hair and blue eyes; w, 200 pounds; p, non-professionals; e, Brighton grammar school and St. Francis Xavier's College; m, Helen Cunningham, professional; hy, painting, reading and traveling. Spent 15 years in vaudeville as an illusionist; five years in sketches and monologue. Has played Rickard's Australian Circuit; Orpheum Circuit five times; Sullivan Considine four times; Keith Circuit seven times; Moss Empires; London Syndicate; London Palace; Colosseum; Alhambra (revues); South African theatres on tour; New Zealand circuit; and Bandman India circuit. Four years in motion pictures as leading man with Maxine Elliot (Goldwyn); with Alice Brady (Paramount); and with Raoul Walsh (Mayflower); also heavy parts for Fox. He also has continued as an artist and illustrator for Hearst publications since 1918, doing front covers for Hearst Syndicate newspapers; the New York American; Smart Set and Picture Play; also poster artist for Paramount, making 57 paintings for the newspapers for such features as "The Sheik," "Affairs of Anatol" and others. At present associated with Charlie Chaplin. Formerly with Syd Chaplin.

COBB, JOE: r. n. Joe Frank Cobb; b, Shawnee, Okla., November 7, 1917; h, 49½ inches; light brown hair and grey eyes; w, 119½ pounds; p, Floesie Jewel and James Hardin Cobb, non-professionals; hy, baseball, football, fishing and shows. Started at the age of five with Hal Roach's rascals, "Our Gang." Has been with the Gang since. Now under long term contract at Hal Roach studios.

CODY, LEW: b, Berlin, N. H., February 22; h, 5 feet 11½ inches; black hair and brown eyes; w, 176 pounds; p, Cote, non-professionals; e, New Hampshire McGill college; owned five stock companies, toured vaudeville, stock in "The Great Divide," "The Last Chord," "Within the Law" and others; m, Mabel Normand, professional; hy, outdoor sports, swimming, golf, tennis and riding. Has appeared in the following productions. "A Branded Soul" for Thomas H. Ince in 1915; "Treasure of the Sea" for Fox 1917; "Don't Change Your Husband" for Artercraft in 1919; "The Beloved Chester," Lew Cody Film Company in 1920; "The Sign on the Door" for First National in 1921 and "Reno" for Goldwyn in 1924; and since then in Metro-Goldwyn-Mayer's "Revelation," "Nellie



"LOVE IN THE DESERT" FBO
 "SINNERS IN LOVE" FBO
 "GANG WAR" FBO
 "THE STOOL PIGEON" COL
 "VIRGIN LIPS" COL
 "THE ALBANY NIGHT BOAT"
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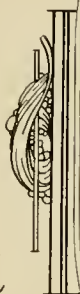
OLIVE BORDEN



GWEN LEE

M. G. M.

"Angel Face" M. G. M.
"The Show Girl" FIRST NATIONAL
"The Man & the Moment"
 FIRST NATIONAL



John Boles

"The Desert Song"

Warner Brothers

"Romance of the Underworld"

Fox

"The Haunted Lady"

Universal

the Beautiful Cloak Model," "So This Is Marriage," "Man and Maid," "A Slave of Fashion," "The Sporting Venus," "Time the Comedian," "An Exchange of Wives," "His Secretary," "Monte Carlo," "Gay Deceiver" and "The Demi-Bride."

COGHLAN, JUNIOR: b. New Haven, Conn., 1917; h. 4 feet 2 inches; brown hair and eyes; w. 63 pounds; p. Mrs. Coyle and Dr. Frank Coghlan, non-professionals; hy, collecting stamps. When but a baby he played atmosphere parts, finally being assigned a bit in Goldwyn's picture, "Poverty or Riches" in which he played the son of Leatrice Joy. Progress from then was rapid. He played in "Mike" and "Skyrocket," both Marshall Neilan productions; "Cause for Divorce," "Bobbed Hair," "Garrison's Finish," "The Fourth Musketeer" and "The Road to Yesterday," a DeMille production, after which DeMille signed him. Then played in "Her Man O'War," "The Yankee Clipper," "The Last Frontier," "Slide Kelly Slide," and "The Country Doctor." During 1927-28 Junior made "Gallagher" and "Marked Money" for Pathe.

COLLIER, JR., WILLIAM: b. February 12, 1903, New York City; h. 5 feet 10½ inches; black hair and brown eyes; w. 155 pounds; p. Paula Marr and William Collier, professionals; e. Collegiate high school, New York City; received stage training with father; not married; hy, golf, boating, hunting. On stage with William Collier in "Caught in the Rain," "The Dictator" and "Nothing But Lies." Screen experience consists of roles in "The Wanderer," "Devil's Cargo" and "The Rainmaker" for Paramount; "The Tide of the Empire" for Metro-Goldwyn-Mayer; and "The Lion and the Mouse," "College Widow," "Dearie," "The Desired Woman," "One Stolen Night," "Beware of Bachelors" and "Women They Talk About" for Warner Brothers. Has been in the business 17 years.

COLMAN, RONALD: b. Richmond, Surrey, England, February 9, 1891; h. 5 feet 11 inches; dark brown hair and eyes; w. 158 pounds; p. Charles Colman, non-professional; e. Lit lehampton, Sussex, England; married and separated; hy, tennis, motoring, reading, and swimming. Spent two years on the stage in England at the close of the war. His screen experience consists of such pictures as "The White Sister," "Lady Windermere's Fan," "Beau Geste," "The Dark Angel," "Stella Dallas," "His Supreme Moment," "Her Sister From Paris," "The Winning of Barbara Worth," "The Magic Flame," "The Night of Love," "The Rescue," "Two Lovers" and "Bulldog Drummond."

COLLINS, MONTY: r. n., Monty Francis Collins, Jr., b. New York City, December 3, 1898; h. 5 feet 10 inches; brown hair and grey eyes; w. 140 pounds; p. Norma Wills and Monty Collins, Sr., professionals; e. Jefferson high school, Portland, Ore.; received his stage training in musical comedies, vaudeville and stock companies; not married; h. music, cartooning and acting. First appearance on the stage at the age of six in father's and mother's act at Atlantic City. During school vacations he appeared in his father's musical comedies in Spokane, Seattle, Vancouver, Victoria, Portland, etc. During his high school years he played the picture and vaudeville houses with a monologue and singing act of his own. After the war he toured the Northwest for three months with a jazz band, playing drums and singing; also played minor parts in Baker's stock company in Portland, Ore. On the road playing practically every big city in the United States doing the heavy with George Beban in "Loves of Ricardo" in the season of 1926-27. Entered pictures in August, 1920 as an extra playing in Charles Ray's "Forty-Five Minutes From Broadway"; played extra and minor parts in the following Ray Pictures: "Old Swimmin' Hole," "Nineteen and Phyllis," "Two Minutes to Go," "Midnight Bell" and "My Best Girl"; then played extra bits and minor parts until 1925 when he struck oil at Fox where he was featured and co-featured in a series of two reel comedies under the supervision of Henry Lehrman; later played the comedy relief with Buck Jones in "The Cowboy and the Countess" and again with Mix in "Arizona Wildcat"; signed with Educational in December, 1927.

CONDON, JACKIE: b. Los Angeles, Cal., March 25, 1923; h. 53 inches; blonde hair and brown eyes; w. 73 pounds; p. Alice Edwards and William Condon; hy, playing ball, marbles and sports. Screen experience includes such pictures as "Little Lord Fauntleroy," "Daddy Longlegs," "The Lovelight," "Polyanna" and "Hoodlums"; six months in comedies, in Star comedies and in "Hallroom Boys."

CONKLIN, CHESTER: b. Oskaloosa, Ia., January 11; h. 5 feet 5 inches; brown hair and blue eyes; w. 152 pounds; p. Alice Cooper and Phil Conklin, non-professionals; e. Oskaloosa public schools; m. Minnie Goodwin, non-pro-

fessional; hy, tennis, yachting and fishing. He appeared in stock in Omaha, Neb., then in roadshows and in vaudeville; later becoming a clown in the Al G. Barnes circus. He started out with Keystone comedies and appeared in them for five years; then Fox two years and one year with Special Pictures, Inc.; first feature length production in Von Stroheim's "Greed"; then in "The Galloping Fish" for Ince; thence to Paramount where he has appeared in "A Social Celebrity," "A Woman of the World," "Say It Again," "We're in the Navy Now," "A Kiss in a Taxi," "Cabaret," "Rubber Heels," "Tell It to Sweeney" as co-star with George Bancroft; "Two Flaming Youths" and "Fools For Luck" as co-star with W. C. Fields; "Gentlemen Prefer Blondes"; "Tillie's Punctured Romance," Christie-Paramount production; in "Varsity" as the father of Buddy Rogers; and in "Marquise Preferred." During this time he was loaned to First National and FBO playing in "The Big Noise" and "Taxi Number 13." Among his other pictures are "McFadden's Flats," "The Haunted House," "The Wilderness Woman" and "The House of Horrors."

COOK, CLYDE: b. Port McQuarrie, Australia, N. S. W., December 16, 1890; 5 feet 6 inches; brown hair and blue eyes; w. 142 pounds; p. Annie Johns and Jack Cook, non-professionals; e. in various parts of the world;



m. Alice Draper, professional; hy, golf and boating. Stage experience of 32 years in pantomime, musical comedies, etc., in Europe and other foreign countries. On the screen he has appeared in comedies and in such features as "Docks of New York," "Barbed Wire," "White Gold," "Captain Lash," "The Spieler" and "The Woman They Should Hang."

COOPER, GARY: b. Helena, Mont., May 7; h. 6 feet 2 inches; dark brown hair and blue eyes; w. 180 pounds; p. Alice and Charles H. Cooper, non-professionals; e. Dunstable school, England, Helena, Mont., and Iowa college, Grinnell, Ia., not married; hy, fishing, hunting, riding, swimming and is a taxidermist. Stage experience gathered while playing in amateur productions at high school and college. Deciding upon a screen career he worked as an extra for one year, then got a part with Hans Tisler, independent, in a two reeler; Eileen Sedgwick was his first leading lady; then followed a lead in "Winning of Barbara Worth" for United Artists; thence to Paramount where he has appeared in "It," "Children of Divorce," "Wings," "Arizona Bound," "Nevada," "Beau Sabreur," "Doomsday," "Half a Bride," "The First Kiss," "The Showman Angel" and "Wolf Song"; also played opposite Colleen Moore in First National's "Lilac Time," being loaned to this company by Paramount.

CROCKER, HARRY: b. San Francisco, Cal., July 2, 1893; h. 6 feet; dark brown hair and eyes; w. 180 pounds; p. Mary Ives and Henry Joseph Crocker, non-professionals; e. Taft high school, Watertown, Conn., Yale University, New Haven, Conn., and received his stage training in college dramas; and on the professional stage in Los Angeles; hy, working, writing and collecting books. On the stage he played the juvenile lead in L. O. Macloon's "The Whole

Town's Talking" and "The Goose Hangs High" in 1925; and the heavy in "Kelly's vacation" in 1926. His screen experience includes the part of Pennington Fish in "Tillie the Toller" for Metro-Goldwyn-Mayer in 1927; and light heavy in Metro-Goldwyn-Mayer's "Becky" the same year; also light heavy in "Sally In Our Alley" for Columbia; and "South Sea Love" in 1927 for FBO; the tight rope walker, juvenile lead, with Charles Chaplin in "The Circus" in 1928; now working on story and assistant director with Mr. Chaplin in his current production, "City Lights."

DANE, KARL: r. n., Karl Daen; b. Copenhagen, Denmark, October 12, 1886; h. 6 feet 3¼ inches; brown hair and blue eyes; w. 205 pounds; e. in Copenhagen; hy, athletics and racing. First experience on stage as a child in 1900 appearing in a Copenhagen theatre owned by his father. Screen experience consists of roles in "The Big Parade," "La Boheme," "The Scarlet Letter," "The Red Mill," "Trail of '98," "Rookies," "Circus Rookies" and "All at Sea."

D'ARCY, ROY: r. n., Roy F. Guisti; b. San Francisco, Cal., February 10, 1894; h. 5 feet 11 inches; dark brown hair and blue-gray eyes; w. 160 pounds; p. Minnie L. and Dr. J. J. Guisti, non-professionals; e. Teichman's Gymnasium, Leipzig, Germany, and the University of Jena, Germany; m. and div.; hy, books, dogs, horses, automobiles, philology and the study of philosophy. Stage experience of six years during which time he appeared in "Oh, Boy," "Oh My Dear," "La La Lucile," "Lady Butterflies," "Princess Virtue," "Winter Garden," "The Dancing Girl," "Earl Carroll's Vanities," Keith and Orpheum vaudeville, as well as concert work and professional dancing in New York city. Screen experience of four years doing heavy parts in "The Merry Widow," "Graustark," "Beverly of Graustark," "On Ze Boulevard," "The Grey Hat," "La Boheme," "The Temptress," "Buttons," "Valencia," "Beyond the Sierras," "Riders of the Dark," "Romance," "His Night" and "Stolen Kisses" for Metro-Goldwyn-Mayer; "Beware of Blondes" for Columbia; "Family Meddlers" for Tiffany-Stahl; "The Last Warning" for Universal, and in "Girls Gone Wild" for Fox.


DELANEY, CHARLES: b. New York City, August 4, 1897; h. 5 feet 10½ inches; brown hair and eyes; w. 162 pounds; p. Katherine and Timothy Delaney, non-professionals; received his stage training in stock and vaudeville; m. Mary Meek, professional; hy, aviation, golf and boxing. Appeared in stock at Somerville, Mass., and at Pawtucket, Mass.; and on vaudeville tour with "The Prescotts." He entered pictures in 1923 and has appeared in such pictures as "The Main Event," DeMille production; "Frisco Sally Levy," "The Thirteenth Hour," "Lovelorn" and "The Adventurer" for Metro-Goldwyn-Mayer; "The Branded Man" and "After the Storm" for Gotham; "College Days" for Tiffany-Stahl; "The Cohens and Kellys," "Home James" for Universal; "Show Girl" and "Do Your Duty" for First National; "The Air Circus" for Fox; and "The River Woman" for Columbia, where he is now working.

DEMAREST, WILLIAM: b. St. Paul, Minn., February 27, 1894; h. 5 feet 11 inches; mixed blonde hair and dark blue eyes; w. 175 pounds; p. Minnie Lingrin, professional, and Samuel Demarest; e. St. Paul high school and Oberlin college; m. Estelle Collette, professional; hy, hunting and fishing. Stage experience with the Keith-Orpheum circuit, New York; and entered pictures in 1926. Has appeared in Warner Brothers "Finger Prints"; in Fox "The Sharpshooters" and "The Escape"; and in First National's "The Crash," also in "The Butter and Egg Man," "When the Wife's Away," "Amateur Night" and "Pa's Vacation."

DENNY, REGINALD: b. Richmond, Surrey, England, November 30; h. 6 feet; brown hair and blue eyes; w. 178 pounds; p. professionals; e. St. Francis, Xavier, Sussex, and received his stage training as a child on the stage with his parents; m. Betsy Lee, professional; hy, archery, aviation, yachting, fishing and hunting. Played with European, English and American stock companies. Entered pictures in 1919 and has been with Universal ever since.



DEFEW, JOSEPH: b. Harrison, N. J., July 11, 1910; h. 6 feet ¼ inch; dark brown hair and eyes; w. 196 pounds; p. Ann Say and Harry Defew, professionals; e. private tutor; not married; hy, football and sports. Stage experience consists of appearances in "Alias the Deacon," "A Single Man," "The Gossipy Sex" and "Clarence." Screen experience includes roles in such pictures as "Timothy Guest," "Steadfast Heart," "The Swan," "Ice Bound" and "Coquette."

DESMOND, WILLIAM: b. New York City, January 23; h. 5 feet 11 inches dark brown hair and dark blue eyes; w. 178 pounds p.



'WESTERNS ARE NOT DEAD'

Ken Maynard
First National Pictures

Targan

"BROADWAY"

ROBERT ELLIS



non-professionals; m. Mary Melvor, professional, former leading woman for William S. Hart; hy, horses and outdoor sports. Stage experience consists of leads in "Quo Vadis," "The Bird of Paradise" with Lenore Ulrich; "Ben Hur," "If I were King," "Alias Jimmy Valentine," "Raffles," "The Sign of the Cross," "The Lion and the Mouse," "The Third Degree," "Paid in Full," "Midsummer Night's Dream," "Romeo and Juliet" and many others. Also in stock in Los Angeles for five years at the old Morisco theatre, the Burbank theatre and the old Opera House at First and Main. Headlined over Keith and Orpheum circuits in sketches, "The Right Man" and "The Dude Bandit." Toured Australia Canada in his own dramatic company. Started picture career as lead in "Peggy" with Billie Burke in 1915 for Thomas H. Ince for Triangle. Also roles in "Big Timber," "The Riddle Rider," "The Return of the Riddle Rider" and other Western films. His most recent film is Warner Brothers "No Defense," a Vitaphone production, in which he plays his first talkie role.

DIX, RICHARD: b. St. Paul, Minn., July 18; h. 5 feet 11½ inches; dark brown hair and brown eyes; w. 165 pounds; p. non-professionals; e. St. Paul high school, University of Minnesota and Northwestern, and received his stage training at the Northwestern School of Dramatics; not married. First stage work in St. Paul stock company upon graduation from Northwestern; then to New York where he got in touch with the manager of a Pittsburgh stock company and went to that city; thence to Dallas in stock and back again to New York city, where he played with Faversham in "The Hawk." After a year in New York he signed with Morisco and came to Los Angeles. He immediately after he signed with Goldwyn for a part in "The Christian"; he then joined Paramount and has been with that company practically ever since. "Not Guilty" for Schenck; imitatively ever since.

DOOLEY, BILLY: b. Chicago, Ill., 1893; h. 6 feet; blonde hair and blue eyes; w. 145 pounds; hy, golf. Stage experience on Orpheum Circuit in dance act. Screen career began when Al Christie saw his act about three years ago and signed him for leads; has been with Christie since; latest pictures are "The Dizzy Diver" and "Happy Heels."

DREW, JERRY: r. n. Clem Beauchamp; b. Bloomfield, Ia., August 26, 1898; h. 5 feet 7 inches; dark brown hair and eyes; w. 140 pounds; p. Beulah V. Walker and Charles Beauchamp, non-professionals; m. Anita Garvin, professional; hy, squash. Has appeared in "The Quiet Worker" and "Beauties Beware."

DUFFY, JACK: b. Pawtucket, R. I., September 4, 1882; h. 5 feet 7 inches; brown hair and blue eyes; w. 132 pounds; hy, horse racing. His stage experience includes musical comedy for six years and vaudeville for four years in New York City. During his screen career he has been with Universal, First National, Fox and Christie, and in "Harold Teen," a First National picture. Also in "Loose Change" and "Hot Scotch," latest pictures at Christie.

DUGAN, TOM: r. n. Thomas Dugan; b. Dublin, Ireland, 1889; h. 5 feet 8 inches; brown hair and eyes; w. 145 pounds; p. Mary Doran and Thomas Dugan, non-professionals; e. Philadelphia high school; m. Marie Ingle, professional; hy, outdoor sports. Stage experience as headliner for Keith for several years; with Shubert's productions in New York with a musical comedy and in Earl Carroll's "Vanities." Screen experience includes roles in "The Barker," "Sharpshooters," "Dressed to Kill," "Kid Gloves," "Melody of Love," "She Knew Men," "Midnight Taxi," "The Million Dollar Collar" and "Lights of New York."

EDESON, ROBERT: b. New Orleans, La., June 3; h. 6 feet; grey hair and hazel eyes; w. 185 pounds; p. George R. Edeson, professional; e. Polytechnic institute, Brooklyn, N. Y.; stage training received in early childhood, father being producer and manager; m. Mrs. Aida Edeson, non-professional; hy, golf, painting, writing and collecting of pewter and antiques. Stage experience of 10 years with the Empire Stock company, New York; 10 years starring under the management of Henry B. Harris in "The Little Minister," an American company; also appeared in "Strongheart," "Classmates," "Fine Feathers," "The Knife," "Ransom's Folly" and many others. Screen experience of many years, having appeared as Matthew in "King of Kings" during his five years at Cecil B. DeMille's studios, and in "Chicago" and others. The talkies in which he has appeared are "The Little Wildcat," "The Home Towns" for Warner Brothers; "The Doctor's Secret" for Paramount; and "The Man Higher Up" and "Dynamite" for Metro-Goldwyn-Mayer.

EDWARDS, NEELY: r. n. Cornelius Limbach; b. Delthos, Ok., September 16, 1889; h. 5 feet 5 inches; dark brown hair and dark gray

eyes; w. 148 pounds; p. Lucien Lye and Joseph Limbach, non-professionals; e. St. Xavier college, Cincinnati, O.; m. Margaret Snow, professional; hy, golf, boating and painting. Stage experience includes appearances in "Breaking Into Society" and "Bovary Burlesques," and with Hurtig-Seaman for four years; also with Flannigan and Edwards vaudeville team, "What Next." Screen experience includes such pictures as "Hall Room Boys," "Miss Brewster's Millions," "The Green Temptation," "The Little Clown," "Excess Baggage" and "Show Boat," and as featured comedian for Universal for four years.

ELLIS, ROBERT: b. New York City, June 27; h. 6 feet; brown hair and blue eyes; w. 170 pounds; p. Ellen Fox and Robert Francis Ellis, non-professionals; e. New York City high school, St. Francis college; m. Vera Reynolds, professional; hy, boating. Stage experience in musical comedy and in stock for 10 years in Chicago and New York City. Appeared in such successes as "Upstairs and Down," "Baxter's Partner," "The Hypocrite," and in "Widow of the Night." Screen experience as director for Selznick; and as actor in "Broadway," "Ladies Must Live," "For Sale," "Montmartre," "Varsity" and "Freedom of the Press."

EMERSON, RALPH: r. n., Walter William Emerson; b. Kalispell, Mont., August 9, 1901; h. 5 feet 11 inches; dark brown hair and dark blue eyes; w. 162 pounds; p. Effie and Frank Emerson (uncle, Ralph Waldo Emerson of radio fame), non-professionals; e. Annapolis and the University of Washington; m. Jane N. Scholtz, non-professional; hy, fishing, hunting and riding. Seven years stage experience and has appeared in such productions as "Alias the Deacon," "Speakeasy," "Upstairs and Down," "The Girl in the Limousine," "Lightnin'" and "The Enemy," the four latter in New York City. Screen experience includes appearances in the Fox Movietone and Warner Brothers Vitaphone subjects, "In Dutch," "Hard Boiled Rose," "The Albany Night Boat" and "Marriage by Contract" for Tiffany-Stahl; and "The Enemy" for Metro-Goldwyn-Mayer.

FAIRBANKS, DOUGLAS: b. Denver, Col., May 23, 1884; h. 5 feet 10 inches; dark brown hair and eyes; w. 165 pounds; e. Denver city schools and the Colorado School of Mines; m. Mary Pickford, star, March 28, 1920; hy, "Doug." Stage experience in Shakespearean plays in New York; a year in "Mrs. Jack," supporting Alice Fisher; traveled for some time and on his return appeared in "The Pit," "Two Little Orphan Boys" and "Fontana," his only musical play for Shubert. Star of "Frenzied Finance," supported Grace George in "Clothes;" leading comedy parts in "Man of the Hour" and "As Ye Sow;" starred in "All for a Girl;" co-starred with Tom Wise in "The Gentleman from Mississippi," "The Out" and "A Gentleman of Leisure;" in vaudeville in sketch, "A Regular Business," and the lead in "Officer 666" and "Hawthorne, U. S. A." Started picture career with D. W. Griffith in 1914 and has appeared in "The Lamb," "Double Trouble," "Reggie Mixes In," "His Pictures in the Papers," "The Americano," "The Habit of Happiness," "The Matrimaniac," "Flirting with Fate," "The Good Bad Man," "The Half Breed," "Manhattan Madness" and "American Aristocracy" for Triangle; for Famous Players he appeared in "In Again, Out Again," "Wild and Woolly," "Down to Earth," "Man from Painted Post," "Reaching for the Moon," "Modern Musketeers," "Headin' South," "Mr. Fix-It," "Say, Young Fellow," "Bound in Morocco," "He Comes Up Smiling," "Arizona" and "Knickerbocker Buckaroo;" then formed his own company and made "His Majesty the American," "Where the Clouds Roll By," "The Mark of Zorro," "The Mollycoddle," "The Nut," "Robin Hood," "The Thief of Bagdad," "Don Q, Son of Zorro," "The Black Pirate" and "The Gaucho."

FAIRBANKS, JR., DOUGLAS: b. New York City, December 9; h. 6 feet 1 inch; light brown hair and blue eyes; w. 170 pounds; p. Beth Sully and Douglas Fairbanks, Sr., professionals; e. private tutor; not married; hy, golf, swimming, art and poetry. Stage experience appearing in "Young Woodley" and "Saturday's Children." Screen experience with various roles in "The Barker," "The Toilers," "Stella Dallas," "Is Zat So," "The Texas Steer" and "The Brass Band."

FARINA: r. n., Alan Clay Hoskins, Jr., b. August 9, 1920; black hair and eyes; e. now in school on the Hal Roach lot with Mrs. Fern Carter, supervised by Los Angeles board of education; hy, studying violin and shows great promise as a musician. At six months of age he was carried through a scene in an "Our Gang" comedy. Director McGowan decided he would make an actor out of him and shortly after

he was put under contract with "Our Gang" where he has become one of the best known colored child players in the world.

FARLEY, JAMES: m. Waldron, Ark., January 8, 1883; h. 5 feet 11 inches; gray hair and dark brown eyes; w. 180 pounds; p. Fanny May Booth and Samuel H. Farley, non-professionals; e. Kansas City high school and the University of Missouri; not married; hy, hiking and climbing. Stage experience includes appearances in "The Barrier," "Way Down East" and "East Lynn." Screen experience includes roles in "Weary River," "The Racket," "Shady Lady," "In Old Arizona" and "Hunted."

FARRELL, CHARLES: b. Onset Bay, Mass., August 9, 1902; h. 6 feet 2 inches; brown hair and eyes; w. 182 pounds; p. Estella Carewe and David H. Farrell; e. Walpole, Mass. high school and Boston university; no stage training; not married; hy, golf, tennis, swimming and sailing. Five years screen experience consists of roles in "Seventh Heaven," "Old Ironsides," "The Rough Riders," "Street Angel," "Fazil," "River," and "Our Daily Bread."

FAWCETT, GEORGE: b. Fairfax County, Va., August 25; h. 5 feet 9 inches; gray hair and blue eyes; w. 175 pounds; p. Asbury Fawcett, non-professional; e. Baltimore high schools and University of Virginia; received his stage training at Sargent's School of Acting (now known as Academy of Dramatic Art); m. Percy Haswell, professional; hy, dogs, parrots and flowers. Appeared on the stage in stellar roles in "Treasure Island," and appeared also in "Great John Ganton," "The Fighter" and "The Squaw Man." On the screen he has appeared in such pictures as "The Crisis" for Selig; "Forever After" for Paramount; "The Little Wildcat" for Warner Brothers; "Tide of Empire" for Metro-Goldwyn-Mayer; "The Tempest" for United Artists and "Lady of the Pavement" for Griffith.

FORBES, RALPH: b. London, England, September 30, 1896; h. 6 feet; blonde hair and blue grey eyes; w. 165 pounds; p. non-professionals; e. Denstone College, England (Stratfordshire) and received his stage training in London repertoire; m. Ruth Chatterton, stage star; hy, motoring and horseback riding. Stage experience consists of appearances in "The Green Hat" and several William A. Brady plays and English repertoire in London. During his screen career he has appeared in "The Actress," "Dog of War," "Masks of the Devil," "Beau Geste," and "The Trail of '98," his latest picture being "Restless Youth" for Columbia.

FORDE, ARTHUR: r. n. Arthur Hanna-Forde; b. Plymouth, England, July 29, 1876; h. 5 feet 6 inches; dark brown hair and blue eyes; w. 130 pounds; p. Annie and William Hanna-Forde, doctor of music; e. Kinton Bond, Plymouth, England, and Cambridge, England. Stage manager and actor with Chauncey Olcott, Terence Sullivan and Harris & Woods; also in William Faversham's "Squaw Man." In pictures he has been both actor and production manager; with the Nestor Film company as actor; with Lois Weber as production manager five and one-half years; casting director at Fox for two and one-half years; and eight years with Christie Film Company as production manager.

FORREST, ALLAN: r. n., Allan Forrest Fisher; b. Brooklyn, N. Y., September 1, 1889; h. 5 feet 11 inches; dark hair and eyes; w. 160 pounds; p. Emily Forrest and Louis Fisher, non-professionals; e. University school, Cleveland, O.; five years' stage training in stock companies. Screen experience covers a period of 17 years during which time he has appeared with Jackie Coogan in "Long Live the King," and with Mary Pickford in "Dorothy Vernon of Haddon Hall."

FRANCIS, ALEC B.: b. England, December 2; h. 5 feet 11½ inches; gray-white hair and brown and black eyes; w. 142 pounds; e. Uppingham high school; m. Lucy Bower, non-professional; hy, golf, prairie and the wilds. Stage experience in England with Mr. and Mrs. Kendall. Screen experience in "The Music Master," "The Return of Peter Grimm," "The Terror," "Smiling Thru," "Lion and the Mouse" and "Evangeline."

FRAZER, ROBERT: b. Worcester, Mass., June 29; h. 5 feet 11½ inches; black hair and brown eyes; w. 168 pounds; p. Mary Brown and John Frazer, non-professionals; e. Boston high school and a special course in college; m. Mildred Bright, professional; hy, machinery, radio and inventions. Stage experience includes such productions as "Ben Hur," "The Wanderer," "The Mirage" and "Seremoda." Screen experience includes such pictures as "Women Who



Neil Hamilton

"Three Week Ends" Paramount

"Why Be Good" First National

Under Contract to Paramount



CHARLEY CHASE

HAL ROACH
COMEDIES

Give," "Splendid Road," "Keeper of the Bees," "Out of the Ruins," "Men," "The Charmer" and "The Little Snob."

GIBSON, HOOT: r. n., Edward Gibson; b. Tekamah, Neb., 1892; h, 5 feet 9 inches; dark hair and blue eyes; w, 160 pounds; p, Della Gibson, non-professional; e, Tekamah, Neb. high school, and received his stage training in vaudeville; m, non-professional; hy, boxing, auto racing and bronc busting. In vaudeville with Dick Stanley and Bud Atkinson in Australia. Entered pictures about 15 years ago as a cowboy and has been with Universal ever since.

GILBERT, JOHN: b, Logan, Utah, July 10, 1897; h, 5 feet 11 inches; brown hair and eyes; w, 135 pounds; e, in public schools all over the country, and Hitchcock Military academy at San Rafael, Cal. An actor, on the legitimate stage; also writer, producer and director. Screen experience consists of roles in "Apostle of Vengeance" for Ince in 1917; "Heart of the Hills" for First National in 1919; "The Count of Monte Cristo" for Fox in 1922; thence to Metro-Goldwyn-Mayer where he has appeared in "He Who Gets the Slapped," "The Merry Widow" and "The Big Parade" in 1925; "Flesh and the Devil," "Love" and "The Cossacks" in 1927; and in "Four Walls," "A Woman of Affairs" and others in 1928.

GILLENWATER, CLAUDE: b, Lausanne, Mo., August 2, 1870; h, 6 feet 2 inches; grey hair and brown eyes; w, 168 pounds; p, Lucy Hunter and James E. Gillenwater, non-professionals; e, St. Louis high school; m, Carlyn Stellitz, non-professionals; hy, reading, geography and historical events. Eight years stage experience with David Belasco. Screen experience in the following productions: "Little Lord Fauntleroy," "My Boy," "Alice Adams," "Remember," "Women They Talk About," "Stark Mad," "Stolen Kisses," "Three Wise Fools," "A Dangerous Woman" and "Daddy."

GILLESPIE, WILLIAM A.: b, Aberdeen, Scotland, January 23, 1894; h, 5 feet 11 inches; black hair and gray eyes; w, 175 pounds; p, Margaret Noble and William Gillespie, non-professionals; e, college in Winnipeg, Manitoba, Canada; m, Ann Monahan, non-professional; hy, music, hunting and fishing. Stage experience with the Emerson Players, Manitoba, for three seasons; with the Arcadians for two seasons; in vaudeville for five years and with "Skeets Brown Minstrels." Screen experience in "Now or Never," "Grandma's Boy," "High and Dizzy," "Easy Street," "The Immigrant," "Exit Smiling" and "Horse Shy."

GIRARD, JOSEPH W.: b, Williamsport, Pa., reared in Philadelphia; h, 6 feet; gray hair and dark brown eyes; w, 195 pounds; e, Philadelphia high school; not married; hy, sports. Stage experience of many years; entered pictures in 1914 with Edison Company in New York; five years for Universal, two in New York and three on West Coast. Has appeared in "20,000 Leagues Under the Sea" in 1916; in Warner Brothers' "The Terror" and "From Headquarters" (not yet released), both talking features; also in Pathe's "The Leathernecks," a talking feature.

GLASS, GASTON: b, Paris, France, December 31, 1898; h, 5 feet 10½ inches; black hair and brown eyes; w, 160 pounds; p, Annette and Eugene Glass, non-professionals; e, Paris high school, and received his stage training with Sarah Bernhardt; not married; hy, horses. Stage experience covering a period of 20 years during which time he was with Sarah Bernhardt in "Camille," "Cleopatra" and "Joan of Arc," both in America and abroad. Screen experience of 10 years taking various roles in such pictures as "Behind Closed Doors," "Humoresque," "I Am the Law," "The Spider and the Rose," "The Hero," "Mothers-in-Law," "The Red Mark," "Name the Woman" and "Geraldine." In his early screen career he appeared in pictures in Europe produced by Pathe, Freres and Gaumont.

GLEASON, RUSSEL: b, Portland, Ore.; h, 6 feet, light brown hair and blue eyes; w, 150 pounds; p, Lucile Webster and James Gleason, professionals; e, Oakland, Cal., high school and Berkeley college, no stage training; not married; hy, swimming and acting.

GRAVES, JR., ROBERT: b, New York City, October 22, 1888; h, 5 feet 11½ inches; brown hair and eyes; w, 190 pounds; p, Charlotte Catlin and Robert Graves, non-professionals; e, Mt. Pleasant academy, New York, Williams college in 1910 being an A. B., and Harvard Law school in 1913; and in addition educational advantages in France, received his stage training at the Castle Square theatre, Boston, in 1912; m, Ellen Godsey, professional; hy, riding and reading. Started stage career with John Craig in Boston in 1912. Previously was head of dramatics at Williams college; had his own

company in Pittsfield, Mass., from 1912 to 1916; played one year on Broadway in "The Misleading Lady" with Lewis Stone; produced plays for the road in New York office at Hudson and Fulton theatres. Enlisted in 1912, gained commission and went to France. Made his first picture in 1914, playing the heavy in "The Midnight Strike," a Warner feature directed by Chester Devon. Came to California in 1924 and has been steadily employed since. Has been under contract to Educational for three years, playing feature, heavy and character roles.

GRAVES, RALPH: b, Cleveland, O., January 23, 1900; h, 6 feet 2 inches; brown hair and blue eyes; w, 175 pounds; p, Lillian M. Graves; e, East high school and received his stage training in stock; m, Virginia Goodwin, non-professional; hy, bridge, golf and boating. Ten years screen experience; four of which were spent with Griffith, three with Sennett and since then with Metro-Goldwyn-Mayer.

GRIBBON, EDDIE: b, New York City, January 3, 1893; 6 feet; brown hair and blue eyes; w, 195 pounds; received his stage training in stock and vaudeville; hy, all sports. Three years stage experience and 12 years screen.

GRIPP, HARRY: b, Yrone, Pa., November 20, 1885; h, 5 feet 10½ inches; blonde hair and blue eyes; w, 175 pounds; p, non-professionals; e, private schools in Pennsylvania, Maryland



and Rhode Island; m, non-professional; no hobbies. No stage experience. Fifteen years screen experience and has appeared in the following Fox pictures, "Siberia," "No Man's Gold," "P & A Train Robbery," "Honor Bound" and "Our Daily Bread."

HAINES, WILLIAM: b, Stanton, Va., January 1, 1900; h, 6 feet; black hair and brown eyes; w, 165 pounds; e, Stanton Military Academy and received his stage training in theatrical school at Stanton; hy, reading and music. He has appeared in such pictures as "Three Wise Fools" for Goldwyn in 1923 and for Metro-Goldwyn-Mayer in "Tower of Lies," "Mike," "Brown of Harvard," "Tell It to the Marines," "A Little Journey," "Spring Fever," "Slide, Kelly, Slide," "West Point," "Telling the World," "Excess Baggage" and "Alias Jimmy Valentine."

HALE, ALAN: b, Washington, D. C., February 10, 1892; h, 6 feet 2 inches; w, 220 pounds; p, James MacKahn, a manufacturer of patent medicines; m, Gretchen Hartman, ex-professional, formerly Hale's leading woman in the Biograph days. His first picture was "The Cowboy and the Lady," followed by the role of George Washington in "Fighting Rev. Watts," and slapstick comedy with the Lubin Company. His better known parts have been in "The Covered Wagon," in which he played the villain; "The Four Horsemen," in which he played the father; and in "Robin Hood," the part

of Little John. Other well-known productions have been "The Dictator," "One Glorious Day," "The Wise Fool," "The Great Impersonator," "Hollywood" and "Rolling Stones." He then gratified a life-long ambition and became a director. After directing "The Scarlet Honey-moon" for Fox, DeMille signed him to direct Leatrice Joy in "The Wedding Song." After a year of successful directing he returned to the screen, successfully playing a role in "The Leopard Lady" after which he was teamed with William Boyd in "Skyscraper," "The Cop" and "Power." He also played the male lead in "Sal of Singapore" and "The Spieler." Now playing in "The Leatherneck."

HALL, BEN: b, New York State, March 18, 1903; h, 5 feet 7½ inches; blonde hair and gray eyes; w, 123 pounds; p, Constance Bursly and George E. Hall; e, P. S., and Catholic school; not married; hy, swimming, dancing and horses. Stage experience includes appearances in a sketch with Sylvia Ashton, 1925, in "Duchess of Suda," taking the part of the butcher boy; also in a sketch with his father in bits from Dickens, taking child parts. Screen experience as Goofy in "Harold Teen," directed by Mervyn LeRoy for First National; and as Sandy in "Hot Stuff" Highbrow Harold in a series of comedies produced by Universal; Pete in "Hot News" with Bebe Daniels; Movietone comedy for Fox, "Mind Your Business," taking the part of the caddy; in "Skyrocket" with Peggy Hopkins Joyce, directed by Marshall Neilan, taking the part of the young scenario writer; and in two-reel Dorothy Devore comedy.

HALL, DONALD: b, Nurree, East India, August 14; h, 5 feet 8 inches; iron gray hair and gray eyes; w, 132 pounds; p, Charlotte Butter and Col. George W. M. Hall, non-professionals; e, private tutors; not married; hy, swimming, golf and walking. Stage experience of 15 years and has appeared in "Floradora," "Greek Slave," "Geisha," "San Toy" and "The Runaway Girl." Screen experience consists of having appeared in "The Zeppelin," "The Spirit of Youth" and "The Younger Generation."

HALL, JAMES: b, Dallas, Tex., October 22; h, 5 feet 11 inches; brown hair and light brown eyes; w, 158 pounds; p, Maria and Clinton Brown, non-professionals; e, Dallas, Tex.; not married; hy, swimming. Ran away with "Kismet" Hall when very young. At 14 he obtained a job with the "Everywoman" company. Then played in "Chin Chin" as a dancer and later joined the Ziegfeld Follies of 1915 as the youngest member of the troupe. After the war he worked with "The Girl Revue"; later opposite Madge Kennedy in "Poppy" and in 1926 in "Merry, Merry." The pictures in which he has appeared are "The Campus Flirt," "Hotel Imperial," "S randed in Paris," "Love's Greatest Mistake," "Ritz," "Senorita," "Rolled Stockings," "Swim, Girl, Swim," "The Fifty-Fifty Girl," "Just Married," "Four Sons," "The Fleet's In," "The Canary Murder Case" and "Hells Angels."

HALLOR, RAY: b, Washington, D. C., January 14, 1900; h, 5 feet 9½ inches; black hair and grey eyes; w, 145 pounds; p, Annie Smith and William Hallor; e, Blake high school, Washington, D. C., and Boston college, Boston, Mass.; not married; hy, boxing, singing and bridge. He opened with the Gus Edwards Revue at Reisenwebers in 1918; and with Maude Adams in 1917-18. His screen experience includes roles with the Edison company in 1915; with Thannhauser in 1916; with Charles Ray in "The Courtship of Myles Standish" in 1922; opposite Constance Talmadge in "Learning to Love" in the part of Billy Carmichael, 1924; with Colleen Moore in "Sally" in 1925; in "Inez of Hollywood," 1925; in "The Trail of '98" in 1927; with Tiffany-Stahl in 1927-28 in five pictures; took the lead in "Black Pearl" with Lila Lee, Rayart production, and the heavy in Pathe's "Noisy Neighbors."

HAMILTON, NEIL: r. n., James Neil Hamilton; b, Lynn, Mass., September 9, 1899; h, 5 feet 11 inches; brown hair and eyes; w, 155 pounds; p, Elizabeth O'Neil and Alexander B. Hamilton, non-professionals; e, West Haven high school, Conn.; m, Elsa Whitner, non-professional; hy, sailing, magic and sports in general. On the stage he appeared in the road show of "The Better 'Ole" (The Coburns) starring De Wolf Hopper in 1919; in "Ruined Lady" (Brady) with Grace George in 1920; in "Artist's Life" (Shuberts) with Peggy Wood in 1920; in "East Is West" and "Turn to the Right"; also with the Toledo stock company as juvenile in 1921 and with Cecil Spooner stock company in Brooklyn as lead in 1922. During his four years in New York and between engagements on the stage he appeared as an extra in pictures. His first big opportunity in pictures came when D. W. Griffith signed him for the role of John White in "White Rose" in December, 1922. This was followed by the lead in "America" in 1923, and "Isn't Life Wonderful"



Tay Garnett

Pathé

*Directed "Celebrity"
and "The Spieler"**

*Among many successful
stories Garnett has written
for the screen, are:
"White Gold", "Skyscraper",
"Power", and "The Spieler"**

** Each named by Photoplay
"One of the Six Best of the Month"*

Robert Armstrong

Featured Player,
Pathé



*"Celebrity"
"A Girl in Every Port"
"The Leathernecks"*



in 1924, all produced and directed by Griffith. In May, 1925, after being loaned by the Griffith organization for four pictures to Famous Players, he finally signed with Paramount and is with this company at the present time. Other pictures in which he has appeared are "The Fourth Commandment" for Christy Cabanne (1924); "Man and Woman" for Famous Players (1924) his first and only heavy part; then in "Sideshow of Life" (1924); "Street of Forgotten Men" (1924); "Little French Girl" (1925); "New Brooms" (1925); "The Splendid Crime" (1925); "Desert Gold" (1925); "Beau Geste" as Digby (1926); "Diplomacy" (1926); and "The Great Gatsby" (1926). For Fox he made "Mother Machree," "Don't Marry" (1928); "The Music Master" (1926); "The Joy Girl" (1927). For Universal "Grip of the Yukon" (1927-28) and "Shield of Honor" (1927). Other Paramount pictures are "Ten Modern Commandments" (1927); "Something Always Happens" (1928); "The Patriot" as the crown prince, (1928); "Hot News" (1928); "Take Me Home" (1928) and "Three Week Ends."

HARDY, OLIVER: r. n., Oliver Norville Hardy; b. Atlanta, Ga., January 18, 1892; h. 6 feet 1 inch; black hair and brown eyes; w. 284 pounds; p. Emmie Norville and Oliver Hardy, non-professionals; e. University of Georgia, Athens, Ga.; received his stage training as a child in 1906; also a bit in Hoyt's "The Midnight Bell"; m. Myrtle E. Reeves, professional, formerly actress at Universal; hy. golf, has won 24 cups and two gold medals, and in 1924 in a tournament of the West Coast industry won over Bill Farnum by one stroke with 350 actors participating. He was in stock four years, after which he formed his own singing act with which he toured the South. He started in pictures in Jacksonville as featured comedian with Raymond McKee, Lubin. Got an offer when his own act closed and was about to go to Australia for booking, stayed there three years. Edwin Carewe was leading man at the same time in another unit, directed by Gorge Nichols; later did a series of two reel Vim comedies with Harry Myers and Rosemary Theby. In 1915 in Ithaca for Pathe, co-featured in Wallingford series with Burr McIntosh, Max Figman, Lolita Robinson and others. Also played with Tryon at Roach. At Vitagraph from 1918 until Vitagraph sold to Warners in 1925, directing and co-directing most with Semon. Last work before going to Roach's with Buck Jones in Fox features. Now under long term contract with Roach starring in Laurel-Hardy comedies.

HARLAN, OTIS: b. Zanesville, O., December 29; h. 5 feet 5 inches; mixed gray hair and brown eyes; w. 215 pounds; e. Zanesville high school and Kenyon college in Ohio, also Gendier Military academy and Yale; m. Nellie Harvey, non-professional; hy. his daughter, Marian. Abroad five times in 38 years. With Weber and Fields, Anna Held and Elsie Janis. Also in "What Happened to Jones," "A Black Sheep," "A Trip to Chinatown," "Baby Mine" and "Folies Bergere." Has been in pictures eight years and recently appeared in "The Port of Dreams," "Show Boat" and "Good Morning Judge."

HARMAN, PAT H.: r. n., Plummer Hull Harman; b. Lewistown, Ill., February 3, 1890; h. 5 feet 11½ inches; brown hair and eyes; w. 207 pounds; p. Elizabeth and John H. Harman, professionals; e. Lewistown high school, Bloomington normal and received his stage training in minstrel shows appearing with his father; hy. athletics, dancing, swimming, golf, horseback riding and playing bass drum with Ellis Band. Stage experience with Al G. Fields Minstrels, Dockstadda Minstrel, Gackman and Foos Carnival Company, Robinson Circus, Col. Uden Wild West Show, performing and playing on brass drum. Started in pictures doubling for Mahon Hamilton with Kinemacolor; also appeared in "Nathan Hale," "The Freshman," "Court-martialed," "The Warning," "Weary River," "Sal of Singapore," "The Last Warning," "Show Folks," "When a Man's a Man," "The Duke Steps Out," "Synthetic Sin," "Water Front," "The Side Show" and "Homesick." In many comedies on the Mack Sennett lot and in "The Eternal Struggle" and "The Silent Watcher."

HERBERT, HOLMES: b. Dublin, Ireland, July 30; h. 5 feet 11 inches; fair haired and gray eyes; w. 165 pounds; p. Harriett Clay and Edward Herbert, professionals; e. Nottingham high school and Rugby college; not married; hy. golf, swimming, riding and books. First appearance on stage at the age of 8 at Sadler & Wells theatre, London; later with John Sanger circus, Robys Midet Minstrels, J. R. Benson Company, in English provinces; appeared in Drury Lane, Adelphi, Lyceum, Aldwyck, Kingsway, His Majesty's, Haymarket, the Royal Court and other theatres. On the American stage for three years with Charles Frohman Company, with Billie Burke, Blanche Bates,

Grace George and Mrs. Patrick Campbell. Picture career includes appearances in "The Terror," "On Trial," "Gentlemen Prefer Blondes," "The Fire Brigade," "The Charlatan" and "Sporting Age."

HERSHOLT, JEAN: b. Copenhagen, Denmark, July 12; h. 5 feet 11 inches; medium brown hair and dark blue eyes; w. 180 pounds; p. both Danish professionals; e. Grammar and high schools of Copenhagen; and received his stage training at the Dagmar theatre, Copenhagen; in repertoire all over Scandinavia; m. non-professional; hy. collecting rare books, painting and sketching. In repertoire in Denmark, Norway, Sweden and Finland. Screen experience consists of roles in "Younger Generation" for Columbia; "Abie's Irish Rose" for Paramount; "Battle of the Sexes," a D. W. Griffith production; "The Climax" and "Girl on the Barge" for Universal; "Stella Dallas" and "Greed," Goldwyn productions; also in "Don Q" with Douglas Fairbanks; in "The Goldfish," "So Big" and "It Must Be Love" for First National; and in "The Student Prince" for Metro-Goldwyn-Mayer. Also in pictures for the Great Northern Films of Copenhagen and was under contract to Thomas H. Ince at Inceville (1914-15).

HILL, ALEXANDER: b. New York City, July 14, 1892; h. 5 feet 8½ inches; dark hair and blue eyes; w. 158 pounds; p. Emilia Harriet Deustland and Harry Edward Hill; m. Renee H. Bouccault, professional; hy. boxing, swimming, riding, horses, golf and reading. In his 25 years on the stage he has made appearances on the Orpheum Circuit, Loew's Circuit, also in Andra Charlott Revues in London, "8 Pence a Mile," "Kill that Fly," "Keep Smiling," and with Albert de Courville Revue, "Hullo Ragtime," and "Potash and Perlmutter," Queen's theatre, London, England. His two years screen career consists of doubling for Harry Langdon, First National; in William Fox productions, "Dressed to Kill" and "The Escape"; the heavy in "Roadhouse" with Lionel Barrymore; second lead in "Me, Gangster"; and in "Nightstick," a United Artists production.

HILLIARD, ERNEST: b. New York City, February 1, 1890; h. 5 feet 7 inches, brown hair and hazel eyes; w. 150 pounds; p. mother, Greenfield, non-professional, father, Charles, professional; e. in high schools in Europe and in college in Alsace, Lorraine; has had stage training; m. Rulo Nixon, non-professional; hy. wood carving and outdoor sports. Stage experience in New York City and in Europe appearing in dramatic and dancing acts. Screen experience began in 1912 and he has appeared in such pictures as "Red Wine," "Divine Sinners," "The Beloved Vagabond," "The Dude Ranch," "Divorce Coupons," "The Matinee Idol," "Dugan of the Dugout," "Lady Raffles," "Out With the Tide," "The Big Hop" and "The Midnight Adventure."

HINES, JOHNNY: b. Golden, Col., July 25, 1897; h. 5 feet 10 inches; black hair and brown eyes; w. 160 pounds; p. Isabelle McMullin and John Hines, non-professionals; e. College of the City of New York and received his stage training in New York City; hy. driving, swimming and billiards. Stage experience in such productions as "Sherlock Holmes," "Tribby," "Broadway Jones," and "Alias Jimmy Valentine."

HOLT, JACK: b. Virginia; h. 6 feet, dark brown hair and eyes; w. 180 pounds; p. father an Episcopal clergyman; e. New York public schools, Virginia Military institute, and received his stage training in amateur dramatics; m. non-professional; hy. polo, riding and hunting. Before going on the stage he was a civil engineer with a railroad company; then became a rancher in Oregon and other Western states where he learned to ride and rope on the open range; also explored for copper in Alaska. He started his theatrical career in stock companies and vaudeville, later entering pictures through his ability as a rider; his first screen feat being to ride a horse from a 30 foot cliff into deep water. Following this he was cast in Western roles; later in other parts, including that of screen villain. Probably his best known parts were in Paramount's Zane Gray productions such as "The Light of Western Stars," "Wild Horse Mesa," "The Enchanted Hill," "Born to the West," and "Wanderer of the Wasteland." Some of his recent pictures are "Submarine" for Columbia, and "The Vanishing Pioneer," "The Water Hole," "Avalanche," and "Sunset Pass" for Paramount.

HOLMES, STUART: b. Chicago, Ill., 1887; h. 5 feet 11½ inches; auburn hair and hazel eyes; w. 180 pounds; p. William Holmes, non-professional; e. Chicago high school, studied art in Chicago; m. Blanche Maynard, non-professional; hy. hunting and sculpture. Twenty years stage experience includes engagement in Germany, in Orpheum vaudeville and also in Shakespearean roles in 1905. Screen experience of 20 years consists of appearances in Los Angeles, San Francisco, San Jose, and

such pictures as "Tess of the d'Urberville," "The Four Horsemen," a galley slave in "Prisoner of Zenda," and in "The Man Who Laughs," taking the part of Louis XV.

HORTON, EDWARD EVERETT: b. Brooklyn, N. Y., March 18; h. 6 feet; brown hair and gray eyes; w. 160 pounds; p. Isabella Diack and E. E. Horton; e. Polytechnic high school and the Columbia university; not married; hy. antiques, basketball and hiking. Twelve years stage experience. Has appeared in such productions as "Clarence," "The Nervous Wreck," and "The Hottentot." Screen experience consists of appearances in "The Terror," "Beggar on Horseback," "Miss Information" and "The Hottentot."

HUGHES, LLOYD: h. Bisbee, Ariz., October 21; h. 6 feet; dark brown hair and grey eyes; w. 155 pounds; p. May and William Hughes, non-professionals; e. Polytechnic high school; m. Gloria Hope, professional; hy. golf, swimming and handball. Has appeared in such pictures as "The Mysterious Island" and "Where East Is East" for Metro-Goldwyn-Mayer and in "Heart to Heart," "No Place to Go," "The Stolen Bride," and "An Affair of the Follies" for First National.

JANNINGS, EMIL: b. Brooklyn, N. Y., July 26; h. 6 feet; light brown hair and brown eyes; w. 200 pounds; p. non-professionals; e. Zurich, Switzerland and Gorlitz; received his stage training working at the Gorlitz theatre and traveling with roving stock company; m. Gussie Holl, European variety star, now retired; hy. gardens and pets and the theatre. He did various odd jobs and played bits as a boy with the Gorlitz theatre in Germany; traveled with a stock company going from place to place throughout the German provinces in wagons; also a member of a stock company at Gardelegen theatre, Gardelegen, Germany, and stock companies at Bremen, Leipzig and Mainz; with the Darnstadt Royal theatre, and with Max Reinhardt at Deutsche theatre, Berlin, playing the Shakespearean roles of Ibsen, Schiller, Goethe and Strindberg. He was induced by Ernst Lubitsch to enter motion pictures in 1915, playing roles while continuing his stage work; then left the speaking stage entirely for pictures. He has appeared in "Madame DuBarry," "Passion," which was his first important picture to be shown in America; "Deception," "The Loves of Pharaoh," "Peter the Great," "Faust," "The Last Laugh," and "Variety," all Ufa productions. For Paramount he has made "The Way of All Flesh," "The Street of Sin," "The Last Command," "The Patriot" and "Sins of the Fathers."

JEFFERSON, THOMAS: b. New York City, September 10; h. 5 feet 6 inches; gray hair and blue eyes; w. 115 pounds; p. Margaret Lockyer and Joseph Jefferson, professionals; e. New York and France; m. Daisy M. Robinson, professional; hy. reading and painting. Twenty years stage experience in New York and France and has appeared in "Rip Van Winkle," "Lightning" and all of Shakespeare's plays. Started in motion picture industry in 1909 in New York with D. W. Griffith; later appeared in Metro's "The Spenders," Griffith's "Sable Larcha," and "The Fencing Master," Biograph's "The Poor Gentleman," Universal's "The Beloved Liar," and in Fox's "Paid to Love."

JENNINGS, DeWITT: r. n., DeWitt Clarke Jennings; b. Cameron, Mo., June 21; h. 6 feet; dark hair and hazel eyes; w. 180 pounds; p. Georgia and Oliver Salmon, non-professionals; e. St. Marks academy, and at Laramie, Wyo., college; m. Ethel Conroy, professional, and has three children (2 boys, 1 girl); hy. automobiles, swimming and golf. Stage experience with stock company in New York City; with James O'Neil in "Within the Law," and in "The Thirteenth Chair," "Women in Room 13," "Under Cover," "The Red Dawn." Entered pictures in 1920, appearing in such pictures as "McFadden's Flats," "Name the Man," "The Great Mail Robbery," "Home Made," "The Night Flyer," "Marry the Girl," "The Unknown Purple," "Within the Law," "Alibi," "Trial of Mary Dugan" and "The Valiant."

KARNS, ROSCOE: b. San Bernardino, Cal., September 7, 1893; h. 5 feet 10 inches; brown hair and eyes; w. 160 pounds; p. Susan Jane Messmore and Lewis Scott Karns, non-professionals; e. San Diego, Cal., high school and University of Southern California, Los Angeles; has had 15 years stage training; m. Mary M. Fraso, non-professional; hy. football, baseball and horseback riding. He received his stage experience at the Morosco theatre, Los Angeles, in "Civilian Clothes," "Eyes of Youth," and "The Thirteenth Chair"; with Marjorie Rambeau in "Merely Mary Ann," on tour; with Florence Reed in "Master of the House," at the Alcazar theatre, San Francisco, Cal.; and with stock companies in Oakland, San Diego, and



Alice White

starring
in

FIRST
NATIONAL
Productions



Clarence Brown

Directed

"The Trail of '98"

"A Woman of Affairs"

Released by M-G-M.

Vancouver, B. C., Canada. His screen experience consists of the roles of the catcher in "Warming Up" with Richard Dix; Dix' buddy, Swat'y, in "Moran of the Marines"; the one-legged man in "Beggars of Life"; George in "Something Always Happens," all Paramount pictures. He also has appeared in Fox "Win That Girl," "Headlines"; Universal's "Jazz Mad" with Jean Hersholt, and as the radio operator, with Ramon Novarro in "The Flying Ensign," a Metro-Goldwyn-Mayer production.

KEATON, BUSTER: b. Pickway, Kan., October 4, 1896; h. 5 feet 5 inches; black hair and eyes; w. 140 pounds; e. various towns where parents played; hy, reading, music and golf. Keaton had stage experience as a baby with "The Three Keatons," and played in vaudeville knockabout act with parents for years; small time, large time, one night stands and everything. He started his screen career in comedies as a comedian in 1917 under Roscoe Arbuckle. Since then he has appeared in "The Three Ages," "Our Hospitality," "The Navigator," "Sherlock Holmes, Jr.," "Battling Buster," "Steamboat Bill, Jr.," "The Cameraman," the latter for Metro-Goldwyn-Mayer in 1928; and many others.

KEEFE, CORNELIUS: b. Boston, Mass., July 13, 1902; h. 6 feet 1 inch; black hair and brown eyes; w. 165 pounds; p. non-professionals; e. Brookline and Newton high; stage training included two and one-half years in stock; not married; hy, swimming, tennis, general outdoor exercise, reading good books and plays. He spent two and one-half years playing juvenile in stock in Lynn, Mass., Maine and New York. This was followed by 62 weeks with "The Poor Nut," 10 months of that time being in New York. He was brought to California by First National to play the part he originated on the stage, the juvenile lead, in the screen version of "The Poor Nut." He also has played the lead in "Hook and Ladder Number 9" and "A Moment of Temptation" for FBO; the juvenile in "Three's A Crowd" with Harry Langdon for First National; the juvenile in "Come to My House" with Olive Borden for Fox; the juvenile in "A Light In the Window" with Henry B. Walthall for Rayart; the lead in "Satan and the Woman" with Claire Windsor for Excellent pictures; the lead in "You Can't Beat the Law" with Lila Lee for Rayart; in "The Man from Headquarters" for Rayart; the lead in "Hearts of Men" for Crescent Pictures; the lead in "Thunder God" with Lila Lee for Crescent Pictures; the lead in "The Adorable Cheat" with Lila Lee, Chesterfield production; the featured role in "Circumstantial Evidence," Chesterfield; the juvenile in "The Cohens and Kellys In Atlantic City," Universal; and the juvenile in the Warner Brothers-Vitaphone picture, "Thanksgiving Day."

KEMP, MATTY: b. New York City, September 10, 1907; h. 5 feet 10½ inches; brown hair and eyes; w. 162 pounds; p. Henrietta Goeren and Henry Kemp, non-professionals; e. South Side high school, Rockville Center, Long Island; has had stage training; hy, golf, riding and tennis. Screen experience consists of roles in pictures such as "The Goodbye Kiss," Mack Sennett production; "Magnificent Flirt," Paramount production, and in "The Million Dollar Collar," Warner Brothers production.

KENT, LARRY: r. n., Henri W. Trumbull; b. on shipboard two days out of Liverpool, September 15; h. 5 feet 11 inches; brown hair and grey eyes; w. 155 pounds; p. Grace and William Trumbull, non-professionals; e. W. C.; hy, yachting. Stage experience of two years and screen experience of five.

KING, CLAUDE: r. n., Claude Euart King; b. Northampton, England, January 15, 1879; h. 5 feet 11½ inches; iron gray hair and dark brown eyes; w. 175 pounds; p. Ewart Birt and Benjamin King, non-professionals; e. English college; m. Evelyn Hall, professional; hy, horses, polo and outdoor sports. Stage experience includes appearances in "Deceit," "In the Next Room," "Back to Methuselah" and "Paola and Francesca." On the screen he has appeared in "Red Hair," "Night of Mystery," "Strange Cargo," "Nobody's Children," "The Making of O'Malley" and "Bella Donna."

KING, EMMETT: b. Griffin, Ga., May 31; h. 6 feet; gray hair and blue eyes; w. 170 pounds; p. John Charles King, non-professional; e. Griffin high school and state university of Georgia; not married; hy, motoring. Thirty years stage experience and has appeared in "The American Tragedy" in Los Angeles, and in George Arliss' "Alexander Hamilton" in New York City. Ten years screen experience including appearances in "Barbara Frietchie," with Florence Vidor at Thomas H. Ince studio; and in "Laugh, Clown, Laugh," "On Trial," "Noisy Neighbors" and "Shopworn Angel."

KOHLER, FRED: b. Kansas City, Mo., April 20; h. 6 feet; light brown hair and blue eyes; w. 200 pounds; p. non-professionals; e. in Kan-

sas City high school and received his stage training with a stock company (four years); m. non-professional; hy, hunting, riding, fishing, golf and dogs. Has appeared in such pictures as "The Code of Honor" for Selig Company; and in "The Thundering Herd," "The Way of All Flesh," "Old Ironsides," "City Gone Wild," "Underworld" and "Shootin' Irons" for Paramount.

LANE, LUPINO: r. n., Henry Lane; b. London, England, June 16; h. 5 feet 3 inches; dark brown hair and eyes; w. 135 pounds; p. Charlotte and Henry Lane, professionals; e. Worthing and London, England, and has family stage training which has been handed down through generations; m. Violet Blythe, professional; hy, writing, reading, music, swimming, squash and collecting old theatrical bills. His stage career started at the age of 7, and in the years following he played in all the principal cities of the world, starting in Paris, London, New York and Berlin. His favorite part is that of Koko in "The Mikado." He also played the Shubert theatre in New York; 18 months in the Ziegfeld Follies; four years as the principal comedian at the Empire theatre, London; three years at the London Hippodrome; and three years at the London Pavilion. For five years he was acting manager as well as director and author of several Julian Wylie productions; and the principal comedian for Sir Alfred Butt for five years. He has been on the stage about 25 years, and is a member of one of the oldest theatrical families in the world. He has had five years' screen experience, starting in D. W.



Griffith's "Isn't Life Wonderful," and has appeared in several feature comedies for Fox, and in Educational's two-reel comedies.

LASALLE, NED: b. Kobe, Japan, 1901; h. 6 feet; black hair and blue eyes; w. 175 pounds; p. Henrietta McLain and Thomas LaSalle, professionals; e. by tutor; hy, riding, golf, reading, basketball and football. Fifteen years' stage experience; three years screen. Appeared in all series of "Mike and Ike" comedies for Stern Brothers, released through Universal.

LAUREL, STAN: b. Ulverston, England, June 16, 1895; h. 5 feet 9 inches; auburn hair and blue eyes; w. 150 pounds; p. Madge Metcalfe and Arthur Jefferson, non-professionals; e. King James grammar school, Bishop Auckland, England, and received his stage training in a circus, musical comedy, drama and vaudeville; m. Lois Neilson, ex-professional; hy, fishing. He has spent 20 years on the stage. Laurel started in pictures with Hal Roach in 1917, starring in about 50 comedies; then became a producer of comedies for a short time; later directed two reel comedies for Hal Roach; now co-starring with Oliver Hardy in the comedy team of Laurel-Hardy, produced by Hal Roach for Metro-Goldwyn-Mayer release.

LEBEDEFF, IVAN B.: b. Uspolai, Lithuania (before 1918-Russia), June 18, 1899; h. 6 feet 1 inch; black hair and eyes; w. 148 pounds; p. Angelina Foscarini-Labura and Basil Lebedeff, non-professionals; e. high school (Gymnasium), University (college) of St. Petersburg, Imperial Lyceum of Alexander I (college), Military Academy (college), St. Petersburg, Russia; received his stage training from the great Russian dramatic actor, Vladimir N. Davidoff; hy, literature, music, tennis and horseback riding. Has been in pictures for seven years in such pictures as "King Frederick," character part, Ufa production, made in Germany in 1922; "The Lucky Death," lead, Alcatraz productions, made in France in 1924; "The Soul of an Artist," character; "600,000 Francs Per Month," character, and in "The Charming Prince," character lead, Cine-France productions, made in

France in 1924; then the heavy in "Burned Fingers" for Pathe in 1925; "The Sorrows of Satan" for Paramount in 1926; "The Loves of Sunya" for United Artists in 1926; "The Angel of Broadway," "The Forbidden Woman" and "Let 'er Go Gallagher" for DeMille in 1927; "Sin Town" for Pathe in 1927; "Walking Back" for Pathe in 1928, and "The Veiled Woman," character, for Fox in 1928.

LEDERER, OTTO: b. Prague, Bohemia, April 17, 1886; h. 5 feet 9 inches; brown hair and eyes; w. 165 pounds; p. Elizabeth Estein and Herbert Lederer, non-professionals; e. Conservatory of Arts in Prague; m. Slorita Maruri, non-professional; hy, golf and horseback riding. Stage experience with the National theatre in Prague, the Irving Place theatre, New York, the Morisco Stock company, and in a German stock; in "Abie's Irish Rose" and "The Music Master." Screen experience of 18 years; started with Vitaphone as leading character man; remained with this company for eight years; later appeared in three serials at United Studios; in "The Cohens and Kellys in Atlantic City" for Universal; in "Prediction" and "One Stolen Night," Vitaphone productions; and in Warner Brothers "The Jazz Singer," also in "From Headquarters" and "King of Kings."

LEE, DAVID: b. Los Angeles, Cal., December 29, 1926; h. 36 inches; brown hair and dark blue eyes; w. 47 pounds; p. Ella Mae Smith and Frank D. Lee, non-professionals; hy, children's games. Has been in pictures since July, 1928, appearing in "The Singing Fool" with Al Jolson; in "Frozen River" and "She Knew Men."

LEIGH, FRANK: b. London, England, April 18; h. 6 feet 1 inch; dark hair and brown eyes; w. 184 pounds; p. Florence Bianchi and Manuel Leigh, mother professional; e. England; m. Gertrude Manning, professional; hy, all outdoor sports. Stage experience of 20 years, appearing in his own acts and in "Sorrows of Satan" and "Silver Kings" in England. Picture career began in 1912 in England; in 1914 entered war, returning to pictures in 1916 in New York City; thence to Hollywood in 1918 and has worked for Paramount and Metro-Goldwyn-Mayer. Appeared in "Dangerous Days," "Lord and Lady Algy," "Fedora," "Golden Dreams," "Cup of Fury" and "The Hill Billy."

LEWIS, GEORGE: b. Mexico City, Mexico, December 10; h. 6 feet; brown hair and eyes; w. 175 pounds; p. non-professionals; e. San Diego high school; m. Mary Lou Lohman, non-professional; hy, all outdoor sports; appeared in amateur theatricals; in pictures for three years and has been with the Pickford-Fairbanks and Universal studios. Among the pictures in which he has appeared are "His People," "The Old Soak," "13 Washington Square," "Honeymoon Flats," "The Four Flushers," "Give and Take," and "The Collegians."

LEWIS, MITCHELL: b. Syracuse, N. Y., June 26; h. 6 feet 2 inches; dark brown hair and eyes; w. 178 pounds; p. Rose and Manuel Lewis, father professional; e. Syracuse, N. Y., high school; m. Nanette Rejan, professional; hy, outdoor sports. On the stage since a child and has appeared with William Faversham in England, also with Nazimova, Holbrook Blinn and the late Theodore Roberts, and in "The Two Orphans" and "Arizona" in New York City. Twelve years' screen experience during which time he has appeared in "The Barrier," "The Bar Sinister," "The Sign Invisible," "Hard Boiled Hagerty," "Eagle of the Sea," "Frisolous Sal," "Miss Nobody," "Tenderloin" and "Way of the Strong."

LLOYD, HAROLD: b. Burchard, Neb., April 20, 1893; h. 5 feet 10 inches; brown hair and eyes; p. Elizabeth Fraser and J. Darsie Lloyd, non-professionals; e. Denver and San Diego high schools, and received his stage training teaching in dramatic school in San Diego for John Lane O'Connor (School of Dramatic Art); m. Mildred Davis, professional; hy, golfing, handball and swimming. He made his debut on the stage at the age of 12 as Little Abe in "Tess of d'Urbervilles" with the Burwood Stock company in Omaha, and in "The Little Minister." Screen experience since 1913 starting with Edison Company in San Diego; then to Universal; later with Mack Sennett. His first contract was with Hal Roach for whom he did "Lonesome Luke" comedies. Has appeared in such pictures as "Sailor Made Man," "Grandma's Boy," "Doctor Jack," "Safety Last," "Why Worry," "Girl Shy," "The Freshman," "The Kid Brother," "For Heaven's Sake" and "Speedy."

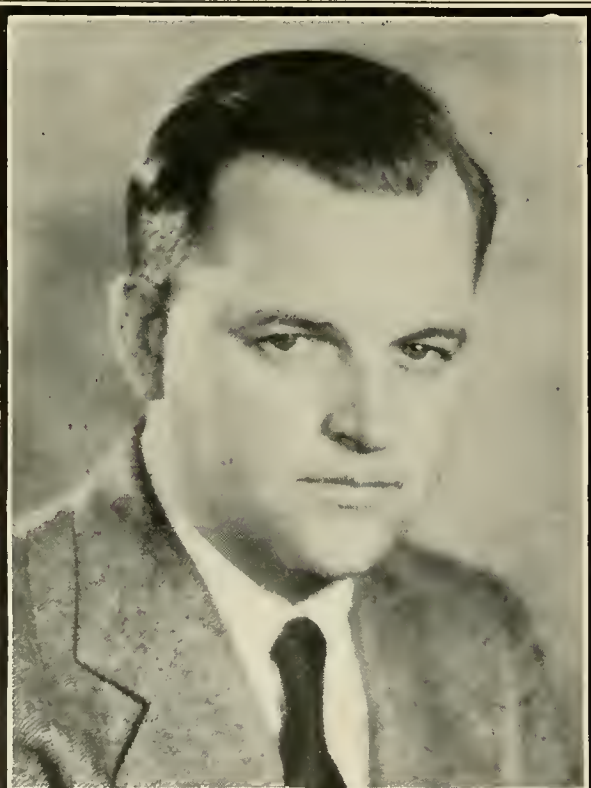
LODER, JOHN: b. London, England, March 1; h. 5 feet 3 inches; brown hair and hazel eyes; w. 178 pounds; p. Frances Lowe and Major-General Sir William Lowe; e. South Lodge, Enfield, England and Eton college; hy, hunting. Loder made his debut in pictures through Ufa in March 1927, which was followed with leads in 10 important pictures. Following this he played leads with the Elstree studios

**HOOT
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"KING OF THE
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ROY DEL RUTH
DIRECTOR

"The Desert Song"
"The Hottentot"



JEAN HERSHOLT
Featured in —

"The Girl on the Barge"
"Battle of the Sexes"

near London. Here Jesse L. Lasky saw him and after a test, offered him a contract. He is now appearing in Paramount's second-all-talking picture, "Half an Hour" with Ruth Chatterton, H. B. Warner and Robert Edeson.

LORCH, THEODORE: b. Springfield, Ill., September 29; h. 6 feet; dark brown hair and dark eyes; w. 184 pounds; p. Katherine Girard and Andrew Lorch, non-professionals; e. North high school, business college and Chiecos college; not married. Star on the road for 14 years; in stock for six years as leading man; starred in "Dr. Jekyll and Mr. Hyde," "Soldier of Empire," "Sherlock Holmes," with Julia Marlowe in "The Crowded Hour," and in vaudeville with Frank Tinney. Screen experience in featured roles in Warner's "Man on the Box" and "The Better 'Ole," Universal's "Show Boat" and "Grip of the Yankon," with Buster Keaton; and in Metro-Goldwyn-Mayer's "Spite Marriage," and in many other pictures.

LOVE, MONTAGU: b. Portsmouth, England; h. 6 feet 2 inches; red hair and blue eyes; p. Fannie Louise and Harry Love, non-professionals; e. Portsmouth grammar school, and at college in Cambridge, England; not married; hy, swimming, riding, golf, music and drawing. Spent seven years on the legitimate stage.

LUDEM, JACK: b. Reading, Pa., February 6; h. 6 feet; brown hair and eyes; w. 180 pounds; p. Anna B. and Jacob C. Ludem, non-professionals; e. Military Academy at Cornwall-on-the-Hudson. Tome schools at Port Deposit, Md., two years John Hopkins university; not married; hy, swimming and all athletic activities. He appeared with the Paramount Junior stars in "Fascinating Youth," followed by the juvenile lead in "It's the Old Army Game." In the spring of 1926 he went to Paramount's West Coast studios; then loaned to FBO to appear with Evelyn Brent in "The Jade Cup"; also appeared in FBO's "Bill Grimm's Progress"; opposite Alberta Vaughn in "Uneasy Payments"; opposite Shirley Palmer in "Yours to Command" and in "The City of Shadows"; back to Paramount in "The Last Outlaw" and the lead in "Shootin' Irons"; played the juvenile for Paramount in "Tell It to Sweeney," which co-starred George Bancroft and Chester Conklin; and the lead in "Two Flaming Youths," "Partners in Crime," "The Woman from Moscow," "Forgotten Faces" and "Sins of the Fathers."

LUGOSI, BELA: r. n. Bela Lugosi Blasko; b. Lugos, Hungary, October 20, 1888; h. 6 feet 1½ inches; brown hair and grey eyes; w. 177 pounds; p. Paula von Vojnics and Stephen Blasko, president of a bank in Lugos, Hungary; e. gymnasium in Lugos, and the Academy of Theatrical Arts, Budapest; not married; hy, sculpturing and hunting big game. Twenty years' stage experience. Six years spent in different cities of Hungary; eight as leading member of the National theatre of Hungary in Budapest; played the leading parts in the world literature from Hamlet to Liliom; and six years in the United States, from 1922 to 1928, in "The Red Poppy," featured lead; "Fernado the Apache"; Henry Baron in "Greenwich Village," New York City; featured in "Arabesque" as the sheik, New York National theatre; featured lead in "Open House" at the New York Criterion theatre; as Petros in "The Devil in the Cheese" at the New York Charles Hopkins theatre, and at the New York Fulton theatre with Horace Liveright. Screen experience began in 1915 at which time he was the star of Budapest Phonix and Star companies; in 1919-20 featured in Berlin in "Slave Fremerder Willens" and "Der Tanz Auf Dem Vulkan" for Eichberg company, and a Luna film; in 1923, the character lead in Fox "The Silent Command"; in 1924 "The Rejected Woman" for Distinction Film Company, New York, and "The Daughters Who Pay" for Banner Film Company, New York, the heavy in the latter two; and in 1925 the character lead in Chadwick's "The Midnight Girl." His latest heavy is in Fox "The Veiled Woman," Los Angeles.

LUKAS, PAUL: b. Budapest, Hungary. May 26, 1895; h. 6 feet 2 inches; brown hair and eyes; w. 182 pounds; p. Marie Zilaky and John Lukas, non-professionals; e. preparatory and College of Budapest, and received his stage training at the Actor's Academy of Hungary; not married; hy, fencing, tennis and riding. His debut on the stage took place in 1916 at the Comedy theatre, Budapest, in the title role of Franz Molar's "Liliom." At this theatre for nine years playing every conceivable character in the works of Shakespeare, Jehov, George Bernard Shaw, Oscar Wilde, Moliere and Galsworthy. Max Reinhardt, director of "The Miracle," then saw Lukas and took him as guest artist to the theatres of Berlin and Vienna. His entrance in pictures was made via Ufa in the role of Samson in "Samson and Delilah," later appearing in "Loves of an Actress," "Three Sinners," "The Woman from Moscow," "Hot News," "Manhattan Cocktail"

and "The Shopworn Angel" for Paramount. For United Artists he has appeared in "Two Lovers" and for First National in "The Night Watch." Now appearing in Paramount's "The Wolf of Wall Street," starring George Bancroft, with Baclanova, Nancy Carroll and Lane Chandler in the cast.

LUPINO, WALLACE: b. Edinburgh, Scotland, January 23, 1898; h. 5 feet 8 inches; fair haired and blue eyes; w. 150 pounds; p. Charlotte and Harry Lupino, professionals; e. high school Clapham, London, and received his stage training from his father, the late Harry Lupino; m. Rose Jones (cousin of Buster Keaton) non-professional; hy, all kinds of sports. He was with Messrs. Wylie and Tate companies (famous London producers of revues) for six years playing principal comedian at London Hippodrome, Palace theatre, London Pavilion and Alhambra theatre in their productions; also appeared in the Provinces. He has been with Educational since 1923 in Lupino Lane comedies as comedian and heavy and co-director.

LYON, BEN: b. Atlanta, Ga., February 6, 1901; h. 6 feet; dark brown hair and blue eyes; w. 170 pounds; p. A. W. and Ben Lyon, non-professionals; e. Park school, Baltimore, and Baltimore City college; not married; hy, aviation, and is very proud of being a government pilot having license No. 4373, and boxing. Stage experience includes appearances in "Mary the Third," "Seventeen," and "The Wonderful Thing" with Jeanne Eagels; eight months in stock in Providence, R. I.; and Buffalo, N. Y. Screen experience consists of various roles in First National pictures, about 28, among them being "For the Love of Mike," "Bluebeard's Seven Wives" and "The New Commandment." His latest appearance is in "Hell's Angels" for Caddo.

MacGREGOR, MALCOLM: b. Newark, N. J., October 13; h. 6 feet; black hair and brown eyes; w. 172 pounds; p. Emily Ripley and A. H. MacGregor, non-professionals; e. preparatory school and at Yale; hy, sailing and music. No stage experience. Screen experience includes roles in such pictures as "Smouldering Fires," "Girl on the Barge," "Prisoner of Zenda," "Freedom of the Press" and "Buck Privates."

MACKAYE, FRED: b. Hackettstown, N. J., June 5; h. 5 feet 11 inches; brown hair and hazel eyes; w. 168 pounds; e. Polytechnic high school in Los Angeles and Stanford college, Stanford, Cal.; not married; hy, golf, riding, football and swimming. With theatre of Golden Bough in Carmel for four years. In pictures for two years appearing in "Dancing Daughters," "The Port of Dreams" and "Erik the Great."

MACLEAN, DOUGLAS: b. Philadelphia, Pa., January 10; h. 5 feet 9 inches; brown hair and hazel brown eyes; w. 145 pounds; e. Northwestern university, preparatory school and Lewis Institute of Technology in Chicago; m. Faith Cole; hy, golf and yachting. His first role on the stage was opposite Maude Adams in "Rosalind" on tour for one season; then one year in stock at Pittsfield, Mass., and one year at Morosco, Los Angeles. He started screen career in the leading role opposite Alice Brady in "As Ye Sow" for World Film Company; also played opposite Mary Pickford in "Captain Kidd, Jr." and "Johanna Enliets"; also opposite Dorothy Dalton and Enid Bennett. His latest pictures are "Let It Rain," "Soft Cushions" and "The Carnation Kid" for Christie.

MAHONEY, WILKIE: b. San Miguel, Cal., 1897; h. 6 feet 3 inches; black hair and blue eyes; w. 155 pounds; p. Belle Couter and Daniel Frank Mahoney, non-professionals; e. St. Matthews Military academy and Santa Clara university; hy, football, billiards, books and short story writing. Two years' stage experience including presentations and vaudeville. Six years' screen experience and has appeared in such pictures as "Exit Smiling," Metro-Goldwyn-Mayer; "Evening Clothes" and "Casey at the Bat" for Paramount; "The Battle of the Century" for Roach and in "Hell Ship Bronson" for Gotham. Wrote original stories of "Glory Hallelujah," "Hollywood Bound" and gagged "The Old Boy Himself," "Not the Type," "The Navy's Sweetheart," "Mother Knows Her Groceries" and "Corked."

MARCUS, JAMES: b. New York City, January 21, 1868; h. 6 feet 3 inches; brown hair and grey eyes; w. 240 pounds; p. Georgine Holmstead and James A. Marcus, non-professionals; e. New York City and private school in Connecticut; m. Lillian Hathaway, professional; hy, his home. Stage experience covering a period of 40 years and has appeared in "The Man of the Hour" and "The Cub" and with Halbert Flynn in "Romance of the World."

Screen experience since 1915 appearing in "The Iron Horse," "Scaramouche," "Little Lord Fauntleroy," "Rain" and "Revenge."

MARTIN, DUKE: r. n., Edward Martin; b. San Francisco, Cal., June 18, 1894; h. 6 feet 1 inch; brown hair and blue eyes; w. 180 pounds; not married; hy, swimming and boxing. Martin was in vaudeville 10 years and has been in pictures 15 months. Among his pictures are "Fortune Hunter" for Warner Brothers; "Across to Singapore" for Metro-Goldwyn-Mayer; "Now We're in the Air," "The City Gone Wild," "Moran of the Marines" and "Easy Come Easy Go" for Paramount; "Flying Romeos" for First National; and "Albany Night Boat" and "Marriage of Tomorrow" for Tiffany-Stahl.

MARTINDEL, EDWARD: b. Hamilton, O., h. 6 feet ½ inch; grey hair and blue eyes; w. 200 pounds; p. Emma and Frank Martindel, non-professionals; e. Hamilton, O. high school; m. non-professional; hy, playing organ and cooking. Stage experience as an oratorio and concert singer; with musical comedy in Victor Herbert operas; starred in "The Alaskan," leading man for Mrs. Patrick Campbell and Pauline Frederick; also in vaudeville. Entered pictures in 1917 and has had various roles in many pictures, including "The Duchess of Buffalo," "First National," "Lovers" and "In Old Kentucky" for Metro-Goldwyn-Mayer; "Singing Fool" and "On Trial," for Warner Brothers audiens; "Companionate Marriage" for Gotham; and in "Why Be Good" with Colleen Moore for First National; and "Desert Song" for Warner Brothers, not yet released.

MASON, DAN: b. Syracuse, N. Y., February 9, 1857; h. 5 feet 6 inches; brown hair and grey eyes; w. 140 pounds; p. Nancy McMillen and Jacob Mason, non-professionals; e. public school; m and div. professional; hy, fishing and baseball. Began his stage career in 1875, appearing in vaudeville; was on the legitimate stage for 35 years. Produced "Pecks Bad Boy" and took the part of the grocery man. Screen experience dates back to the old Edison Company, his first comedy being "Professor Nut." Later in "Toonerville Trolley" comedy for Educational and in the FBO series, "Plum Center." Has also appeared as the comedy character in "Wages for Wives," "A Hero on Horseback," "The Fire Brigade," "The Big Parade," latter two for Metro-Goldwyn-Mayer; and in "Idle Tongues" with Fox in "The Scarlet Letter" many years ago in the East and also with Warner Brothers' "Why Girls Leave Home." His latest pictures are "The Awakening" and "Sally."

McCOY, TIM: b. Saginaw, Mich., April 10; h. 5 feet 11 inches; light hair and blue eyes; w. 170 pounds; p. Timothy H. McCoy; e. St. Ignatius college, Chicago; hy, Indians. He has appeared in the following pictures: "The Thundering Herd" and "The Covered Wagon" for Paramount in 1923; in "Wyoming" and "Spoilers of the West" for Metro-Goldwyn-Mayer in 1927; and "The Bush Ranger," "The Masked Stranger" and others for Metro-Goldwyn-Mayer in 1928.

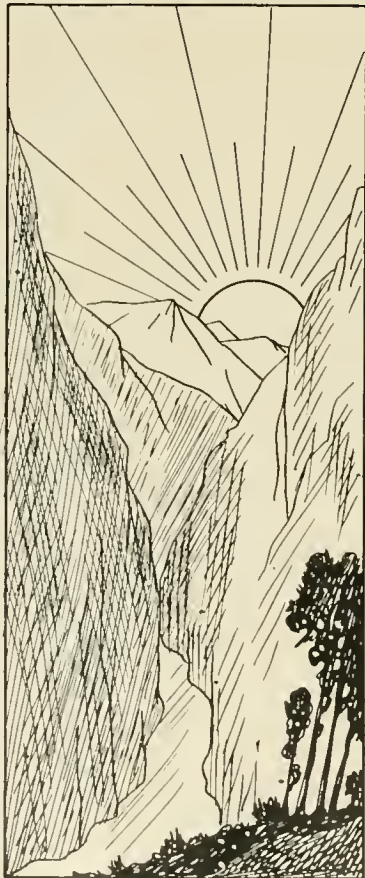

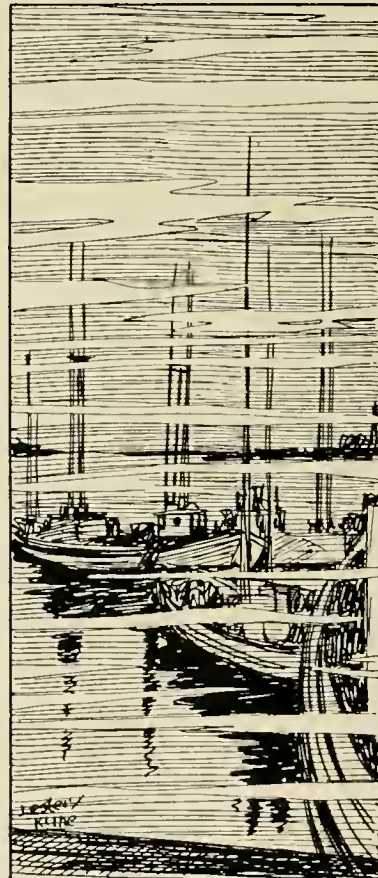
McCULLOUGH, PHILO: b. San Bernardino, Cal., June 16, 1893; h. 6 feet; brown hair and blue eyes; w. 180 pounds; p. Mary S. McCullough, non-professional; e. Los Angeles high school, and received his stage training as an original member of the Burbank Stock Company, Los Angeles, Cal.; m. Lura Anson, professional; hy, swimming, bridge and golf. He was in stock for eight years. In his 16 years in the picture industry he has spent four with Fox, two with First National and the rest free-lancing. He has appeared in such pictures as "Warming Up" with Richard Dix; "The Night Flyer" and "The Leatherneck" with William Boyd; "Charlatan," an all-star feature; "The Savage" with May McAvoy; "Mismates" with Doris Kenyon; and "Winds of Chance" with Anna Q. Nilsson.

McDONALD, FRANCIS J.: b. Bowling Green, Ky., August 22; h. 5 feet 9 inches; dark hair and eyes; w. 150 pounds; p. Catherine Ashlue and John Francis McDonald, non-professionals; e. St. Xavier college, Cincinnati, O.; not married; hy, golf, fishing and hunting. Stage experience in dramatic stock companies, Robinsons 4 Paw, Cincinnati, O.; Lois Stock, Seattle, Wash.; Virginia Brissac, San Diego, Cal.; with the American Stock Company, Spokane, Wash., and one season on Orpheum circuit with "The Luck of the Totem." Screen experience includes appearances in such pictures as "The Dragnet," "Legion of the Condemned," "Forgotten Faces," "Carnation Kid," "Port of Dreams," "The Clean-up," "The Valley of Hell" and "Desert's Toll."

MEIGHAN, THOMAS: b. Pittsburgh, Pa.; h. 6 feet 1 inch; dark hair and blue eyes; w. 180 pounds; e. Pittsburgh high school and St. Mary's college; m. Florence Ring, former stage star;

frank tuttle
just finished
adapting, writing the
dialogue and directing

"The Studio
Murder Mystery"
Paramount's
all-talking picture

	<p><i>John Loder</i> <i>Paramount</i> <i>Pictures</i></p> <p><i>The</i> "FOG" "SUNSET PASS" "THE DOCTORS SECRET"</p> 	
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hy, swimming and golf. His first stage experience was as an extra in "Miss Nell" in Pittsburgh; then three seasons with David Warfield; later played the lead for a long run, both here and in England, in "The College Widow"; starred in "Broadway Jones." Gained recognition as a screen star as a result of his part in "The Miracle Man"; secured his first position opposite Laura Hope Crews in "The Fighting Hope" and has since appeared in "The Bachelor Daddy," "Coming Through," "Manslaughter," "Our Leading Citizen," "Old Home Week," "The Man Who Found Himself," "Irish Luck," "The New Klondike," "Tin Gods," "We're All Gamblers" and "The City Gone Wild" for Paramount; then signed by Howard Hughes and made "The Racket."

MENJOU, ADOLPHE: r. n., Adolphe Jean Menjou; b. Pittsburgh, Pa., February 18, 1890; h. 5 feet 10 inches; dark brown hair and dark blue eyes; w. 147 pounds; p. Nora Joyce and Albert Menjou, non-professionals; e. Culver Military Academy (Indiana) and Cornell university (New York); received his stage training in college theatricals, vaudeville and on the New York stage; m. Kathryn Carver, professional; hy, dog breeding (sealyham and scotties). He spent two years on the stage and in vaudeville. On the screen he has appeared in such pictures as "The Sheik," "Three Musketeers," "A Woman of Paris," "The Marriage Circle," "The Grand Duchess and the Waiter," "Serenade," "The Amazons," "The Valentine Girl," "The Kiss," "The Moth," "Service for Ladies," "His Private Life," "His Tiger Lady," "Marquis Preferred," "The King on Main Street," "Are Parents People?," "Gentleman in Evening Clothes," "The Ace of Cads," "The Social Celebrity," "Blonde or Brunette," and "A Gentleman of Paris."

MESSINGER, BUDDY: r. n., Melvin Jay Messinger; b. San Francisco, Cal., October 26, 1909; h. 5 feet 8 inches; dark brown hair and hazel eyes; w. 150 pounds; p. Josephine E. Hone and Henry Bert Messinger, non-professionals; e. Hollywood and Los Angeles high schools and Hollywood Secretarial college; had little stage training; not married; hy, hunting, horses, mechanical engines, golf, weight lifting and swimming. His late screen appearances have been in "A Lady of Chance" and "Hot Stuff."

METCALFE, ARTHUR: b. London, England, December 18; h. 6 feet; grey hair and blue eyes; w. 170 pounds; e. Cambridge high school; 31 years' stage training; m; hy, golfing and gardening. On the stage he appeared in "The Green Hat" in New York, and "The Awful Truth" in Hollywood, has also been on road. Has appeared in such pictures as "Dead Man's Curve" for RKO and "Gold Braid" for Metro-Goldwyn-Mayer.

MEYERS, HARRY: b. New Haven, Conn.; h. 6 feet; brown hair and blue eyes; w. 195 pounds; p. Minnie Lowmy and Clifford Meyers, non-professionals; e. New Haven high school, Industrial Arts college, Philadelphia; m. Rosemary Theby, professional; hy, writing, designing and drawing. In stock and vaudeville for 18 years in New York and the Northeastern states. Has been in pictures since 1910, having appeared in "The Holy City" and "Deal in Oil;" directed "The Drug Terror." Other pictures in which he has appeared are "The Yankee," "Dream of Love," "The Dove," "Getting Gertie's Garter," "Up in Mabel's Room" and "Exit Smiling."

MILJAN, JOHN: h. Lead City, S. D., November 9; h. 6 feet; brown hair and eyes; w. 168 pounds; p. Mary and Frank Miljan, non-professionals; e. Lead City high school, and St. Martin's college; m. Victorie Lowe, non-professional; hy, horses and gardening. Miljan was on the stage for 14 years (1908-1922) covering almost in all its branches—road, stock and repertoire. He appeared in stock in Hoboken, Staten Island, Binghamton, N. Y.; Somerville, Mass.; Philadelphia, Cleveland, Superior, Wis., Richmond, Va., Denver, Colo., Ogden, Utah, Oakland, Cal., and many other cities. He started his screen career with Fox in 1922 appearing in "Love Letters"; then in "The Lone Wolf," "Romance Ranch," and "The Painted Lady," also Fox pictures. Other pictures are "Empty Hearts," "On the Stroke of Three" and "Flaming Waters" for FBO; "The Devil's Circus," and "Lovers" for Metro-Goldwyn-Mayer; "The Amateur Gentleman," "Sackcloth and Scarlet" and "Lady Be Good" for First National; "Rough House Rosie" for Paramount; "The Yankee Clipper" and "Almost a Lady" for DeMille; "Footloose Widows," "My Official Wife," "Wolf's Clothing," "Old San Francisco," "What Happened to Father," "Sailor's Sweetheart," "The Desired Woman," "Sailor Izzy Murphy," "Husbands For Rent," "The Crimson City," "The Little Snob" and "The Silver Slave" for Warner Brothers. He also has appeared in the following talking and sound pic-

tures, "Desert Song," "Hard Boiled Rose" and "Hunted" for Metro-Goldwyn-Mayer; "Glorious Betsy," "Tenderloin," "Land of the Silver Fox," "Women They Talk About," "Terror," "Stark Mad," "The Home Towners," and "Queen of the Night Club."

MILLER, WALTER: b. Dayton, O., March 9, 1893; h. 5 feet 11 inches; brown hair and eyes; w. 170 pounds; p. Isabella Corwin and George E. Miller; e. Manual Training high school, Brooklyn, N. Y.; m. Eileen Schofield, dancer; hy, golf, swimming and books. Traveled with the Roe and Stanley stock companies; the Hall stock of Jersey City; the Lyceum stock of Brooklyn, N. Y.; and the Lyceum stock of Troy, N. Y., and appeared in five vaudeville acts. Also had juvenile leads and characters in stock and light comedy in vaudeville as well as hokums. Screen experience with the old Biograph company under D. W. Griffith and in "The Mothering Heart" with the Reliance company; in Metro's "Miss Robinson Crusoe" in Fox's "The Marble Heart," with Universal; and in Pathe's "Green Archer" and 11 other serials; also appeared in Robertson-Cole's "The Stealers."

MIX, TOM: r. n., Thomas Edwin Mix; b. El Paso, Tex., January 6; h. 6 feet; black hair and brown eyes; w. 165 pounds; p. Elizabeth Smith and E. E. Mix; married; hy, aviation and outdoor sports. Stage experience gathered on vaudeville tour in 1928. Has appeared in a great many pictures, among them "The Drifter," "King Cowboy," "The Dude Ranch," "Outlawed" and "Son of the Golden West."



MOORE, CLEVE: r. n., Cleve Morrison; b. Port Huron, Mich., June 10, 1904; h. 5 feet 11 inches; brown hair and eyes; w. 155 pounds; p. Agnes and C. R. Kelley, non-professionals; e. Mercersburg academy, Santa Clara college and Loyola college (Ia.); hy, swimming. Has appeared in such pictures as "Lilac Time," "The Air Circus," "Her Summer Hero," "The Stolen Bride," "It Must Be Love" and "We Moderns." At the present time he is appearing on the legitimate stage at the Playhouse.

MORRIS, CHESTER: b. February 16, 1902, New York City; h. 5 feet 9 inches; black hair and green eyes; w. 150 pounds, p. Elta Hawkins and William Morris, professionals; e. Mount Vernon high school and New York School of Fine Art; m. Suzanne Kilborn, professional; hy, golf, boxing, tennis and art. Morris had the leading part in George M. Cohan's "Home Towners" at the Hudson theatre, New York City; the title role in "Yellow" at the National theatre, New York City, and was featured in "Whispering Friends" at the Hudson theatre, New York City; also featured in A. H. Woods' "Crime" at the Times Square theatre, New York City, and "Past Life" at the Ambassador theatre, New York City. In pictures he has appeared in "Night Stick," a Roland West production for United Artists.

MULHALL, JACK: b. Wappingers Falls, N. Y., October 7, 1894; h. 5 feet 11 inches; brown hair and blue eyes; w. 152 pounds; e. Wappingers Falls high school and St. Mary's Academy. His stage experience includes boy parts in the stock company at Whitehead's theatre, Passaic, N. J., then with various New York productions as juvenile lead, the last being with Ned Wayburn in "The Producer." His first appearance in pictures was in Hal Reed's

"Cold Cash" with Gertrude McCoy as leading woman; then with the Biograph Company, playing with the Gishes, Henry Walthall, Mary Pickford, Marshall Neilan, Lionel Barrymore, Antonio Moreno, Blanche Sweet and others. His first connection with First National was the signing of a contract to play opposite Norma and Constance Talmadge. After this he freelanced for a while and then rejoined First National as the featured male player in "Subway Sadie," "Just Another Blonde," "Man Crazy," "The Crystals Cup," "Smile, Brother, Smile," "Lady Be Good," "The Butter and Egg Man," "Ladies Night in a Turkish Bath," "Waterfront" and "Bad Baby."

MUNSON, BYRON: b. Chicago, Ill., June 29, 1900; h. 6 feet 1 inch; brown hair and blue eyes; w. 170 pounds; p. Maude Campbell and Arthur Munson; e. Culver Military academy; not married; hy, tennis, horses and dogs. Has appeared in such pictures as "Old Huts," "The Mask," "Annapolis" and "Publicity Madness."

MURRAY, JAMES: b. New York City, February 9, 1901; h. 5 feet 11½ inches; light brown hair and green eyes; w. 178 pounds; p. non-professionals; e. Evander Childs high school; hy, athletics. First picture he made was "The Pilgrims" in 1923, and later in "Hospitality;" latest releases are "The Crowd" and "The Big City" for Metro-Goldwyn-Mayer.

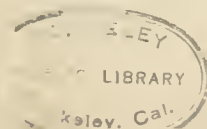
NAGEL, CONRAD: b. Keokuk, Ia., March 16, 1897; h. 6 feet; blonde hair and blue eyes; w. 160 pounds; e. Highland Park college, Des Moines bachelor of oratory; hy, books. During his stage career he played with the Peerless Stock company in juvenile parts in 1914 at Des Moines. Deciding upon a screen career he appeared in "The Fighting Chance" for Lasky in 1920; and thence to Metro-Goldwyn-Mayer in "Three Weeks," "Tess of the d'Urbervilles," "The Snob," in 1924; "The Waning Sex," and "Tin Hats" in 1926; in "Quality Street," "The Hypnotist" in 1927; "The Mysterious Lady" and others in 1928.

NOVARRO, RAMON: b. Durango, Mexico, February 6, 1900; h. 5 feet 8 inches; black hair and brown eyes; w. 155 pounds; e. college in Mexico; hy, music and violin. On the stage he appeared with the Marion Morgan dancers in 1919. His screen productions include "The Prisoner of Zenda" and "Scaramouche" in 1922; "The Midshipman" in 1925; "Ben Hur," "The Student Prince" and "The Road to Romance" in 1927, and "Forbidden Hours" and others in 1928, all for Metro-Goldwyn-Mayer.

NUGENT, EDWARD: b. New York City, February 7, 1904; h. 6 feet ½ inch; dark brown hair and green eyes; w. 150 pounds; p. non-professionals; e. New York City; hy, collecting antiques. Sang in the Metropolitan Opera Boys' chorus; danced at Grauman's Million Dollar theatre; and played with various stock companies in New York City. Screen experience includes appearances in "Our Dancing Daughters," his first picture; "The Flying Fleet," "The Bellamy Trial" and "A Single Man."

NYE, CARROLL: b. Canton, O., October 4, 1901; h. 6 feet; brown hair and dark brown eyes; w. 160 pounds; p. Myra and William P. Nye, mother on Los Angeles Times; e. Covina, Cal., and University of California, Los Angeles; m. Helene Lynch, professional (in motion pictures); hy, reading, swimming and writing for his own pleasure (used to be a reporter on the Times). Three years on the stage, mostly in stock from 1922-1925, at the Majestic theatre, Los Angeles, under the direction of the late Williamene Wilkes, appearing in support of Pauline Lord in "Anna Christie," Wallace Edginger, Edward E. Horton, etc. Played Centurion in "Androcles and the Lion" under the direction of Miss Wilkes at the Orange Grove; also a season of stock in Glendale with Robinson players doing all types of roles; also six months in "White Collars" at the Egan theatre. His screen career began June, 1925, when he appeared in "Classified" as the brother of Corinne Griffith. Since then he has played 35 featured roles including "Her Honor the Governor" and "Kosher Kitty Kelly" for FBO; "The Brute," "Heart of Maryland," "The Silver Slave," all together 11 juvenile leads at Warner Brothers in 1927; also appearances in "Craig's Wife" for DeMille; "While the City Sleeps" with Lon Chaney; in "Gold Braid" with Ramon Novarro, and in "Confession," an all-audien, for Metro-Goldwyn-Mayer.

OAKIE, JACK: b. Sedalia, Mo., November 12; h. 5 feet 11 inches; brown hair and blue eyes; w. 155 pounds; e. DeLaSalle high school in New York City; not married; hy, seeing shows. He was placed in the cast for the Junior League's charity show of 1919 in New York City by Fay Leslie, which resulted in the partnership of Oakie and Lulu McConnell which held together until 1927. Together they played



in "Innocent Eyes," "Artists and Models," several "Passing Shows," once with the "Follies" and in "Peggy Ann," filling in between times with vaudeville bookings over the two-a-day. In pictures he has appeared in Universal's "Finders Keepers," starring Laura LaPlante, then with Clara Bow in Paramount's "The Fleet's In" and also with Charles Rogers and Mary Brian in "Someone to Love."

O'BRIEN, GEORGE: b. San Francisco, Cal., April, 1900; h. 6 feet 1½ inch; dark brown hair and eyes; w. 185 pounds; p. Margaret L. and Daniel J. O'Brien, non-professionals; e. Polytechnic high school, San Francisco, Cal., Santa Clara College, Santa Clara, Cal., and received his stage training in amateur theatricals; not married; hy, boxing, swimming, football, basketball and volley ball. His four years of screen experience consists of appearances in such pictures as "The Iron Horse" as Davy Brandon; "The Man Who Came Back" as Harry Potter; "The Painted Lady" as Luther Smith; "The Dancers" as Tony; "The Roughneck" as Jerry Delaney; "The Fighting Champ" as Denny Bolton; "Havoc" as Dick Chapell; "Thank You" as Kenneth Jamieson; "The Silver Treasure" as Nostromo; "Three Bad Men," "The Johnstown Flood" as Tom O'Day; "Rustlin' for Cupid," "Fig Leaves" as Adam Smith; "The Blue Eagle" as a sailor; "Paid to Love" as Prince Michael; "Sunrise" as The Man; "Is Zat So?" as Chick Cowan; "East Side West Side" as John Breen; "Sharpshooters" as a sailor; "Honor Bound" as a convict; "Blindfold" as a policeman; all Fox pictures, and in Warner Brothers "Noah's Ark" as Japhet.

O'BRIEN, TOM: b. San Diego, Cal.; h. 5 feet 11¼ inches; dark brown hair and dark blue eyes; w. 195 pounds; p. Mary E. and Thomas O'Brien, father professional; e. Los Angeles high school, University of California and University of Pennsylvania; m. Ina Mae Morehouse, professional; hy, hunting, exploring and making good pictures. On the stage for 20 years appearing with the Burbank Stock Company, Los Angeles, Cal., Oliver Morosco producer; Alcazar Stock Company, San Francisco, Cal., Frederick Belasco producer; in Sullivan & Considine vaudeville for five years in his own act; also in Orpheum and B. F. Keith's vaudeville for about five years in his own act; with Cash Hawkins Company Number 2, "The Great Divide," Henry Miller producer; the star of "Rose of Panama," Mort Singer producer, and many other productions on the road. He entered motion pictures in 1913 and has appeared in such roles as Bat Burke in "Scrap Iron," with Charles Ray Productions in 1921; Bull O'Hara in "The Big Parade," 1925; Top Sergeant Ryan in "Tin Hats," 1926; Mike in "The Flaming Forest," 1926; Top Sergeant O'Grady in "The Bugle Call," 1927; Joe O'Neill in "The Fire Brigade," 1927; Steve in "The Frontiersman," 1927 for Metro-Goldwyn-Mayer; Red in "San Francisco Nights," 1927, and Bill in "The Chorus Kid," 1928 for Gotham; Ajax in "The Private Life of Helen of Troy" for First National in 1927; and for Universal the motorcycle cop in "That's My Daddy," 1928; Johnson in "Anybody Seen Kelly," 1928; the detective in "It Can Be Done," 1928, and in "The Last Warning," 1928; has appeared in many other pictures.

OLAND, WARNER: b. Umea, Sweden, October 3; h. 5 feet 11 inches; brown hair and eyes; w. 180 pounds; p. Maria Fosberg and Jonas James Oland, non-professionals; e. Boston, Mass., high school, received his stage training at Dr. Curry's Dramatic school; m. Edith Shearn, professional; hy, golf, tennis and ranching. Twenty years stage experience and has appeared in "Ibsen's Love Comedy," "The Doll's House" and "The Father." Screen experience consists of appearances in "The Jazz Singer," "Tong War," "Love's Dream," "The Scarlet Lady" and "The Wheel of Chance."

OLIVER, GUY: b. Chicago, Ill.; h. 5 feet 10½ inches; brown hair and eyes; w. 162 pounds; e. in Chicago. Has been in vaudeville. Began picture career as stock actor with Lubin, being one of the first motion picture actors. Has been with Paramount since they started in their barn at Vine and Selma streets. Appeared in such pictures as "The Covered Wagon," "To the Last Man," "The Blind Goddess," "The Vanishing Pioneer," "Old Ironsides," "Beggars of Life," "Hot News," and scores of other Paramount productions.

O'SHEA, DANNY: b. Boston, Mass., October, 1903; h. 5 feet 11 inches; brown hair and eyes; w. 181 pounds; p. Danny O'Shea, non-professional; e. public school in Boston, Catholic college and Boston Tech, then to war; not married; hy, all sports, fighting and dancing. Danced in musical comedy, "Kid Boots," and "The Gingham Girl," and others in New York City; also at the Orpheum, Los Angeles. Started in pictures with Mack Sennett, with whom he remained for two and one-half years; thence to FBO for one and one-half years, appearing in fight pictures. Other pictures in

which he has appeared are "Dugan of the Dug-out," "Manhattan Cocktail," "Story of Judy Judd" and "On the Stroke of Twelve." Is now free-lancing.

PALLETTE, EUGENE: b. Winfield, Kan., July 8, 1889; h. 5 feet 9 inches; brown hair and blue eyes; w. 185 pounds; p. Elhara Jackson and William Baird Palette, non-professionals; e. Culver Military Academy; not married; hy, hunting and fishing. Stage experience covering a period of six years during which time he has appeared in stock and on the road in the Midwest and South. Eighteen years screen experience and has appeared in "Fair and Warmer," "Parlor, Bedroom and Bath," "Fine Feathers" for Metro; "The Three Musketeers" with Douglas Fairbanks; "The Red Mark," Cruze; in 12 Roach comedies in 1927; with Richard Barthelme in "Out of the Ruins" with Adolphe Menjou in Paramount's "His Private Life," in Warner Brothers first 100 per cent talking picture, "Lights of New York," and also in Paramount's "The Canary Murder Case" and "The Dummy," both talking features. Also in four short subjects for Warner Brothers.

PANGBORN, FRANKLIN: b. Newark, N. J., January 23; h. 5 feet 10½ inches; brown hair and hazel eyes; w. 156 pounds; p. Harriet and Benjamin F. Pangborn, non-professionals; e. Barringer high school, Newark, N. J., and received his stage training in New York City; hy, tennis, motorizing and swimming. Spent several seasons with Mme. Alla Nazimova in "The Marionettes," a Charles Frohman production; with Pauline Frederick in "Joseph and His Brethren," a George Tyler production; with Francine Larrimore in "Parasites," a Shubert production; took the part of Messala in "Ben Hur," Klaw and Erlanger production; with the Jessie Boustelle Company in Detroit and Buffalo; five years at the Majestic theatre, Los Angeles, and featured with Trixie Friganza at the Majestic theatre, Los Angeles, in "Weak Sisters." He has appeared in such pictures as Warner Brothers Vitaphone production, "On Trial"; D. W. Griffith's (United Artists) production, "Masquerade"; Fox Movietone production, "Watch Out"; DeMille's "My Friend From India"; and in "The Rejuvenation of Aunt Mary," "The Night Bride," "Getting Gertie's Garter," "Blonde for a Night," and "The Girl in the Pullman," all Pathe-DeMille pictures.

PANZER, PAUL: r. n., Paul Panzerbeiter; b. Wurtzburg, Bavaria, November 3; h. 5 feet 10½ inches; black hair and brown eyes; w. 170 pounds; e. Heidelberg university; m. Josephine Atkinson, non-professional; hy, reading, music and singing. Stage experience in "San Toy," "The Country Bird," "The Geisha," "Flora-dora" and "Silver Slipper." Screen experience with Pathe, four years; and has appeared in "Perils of Pauline," "Enemies of Women," "Son of the Sahara," "Ancient Mariner," "Siberia," "Johnstown Flood," "Thunder Mountain" and "Sally in Our Alley."

PAYNE, LOUIS: b. New York City, January 13, 1876; h. 5 feet 11 inches; brown hair and eyes; w. 190 pounds; p. Francis Harvey and Alfred Payne, non-professionals; e. New York City high schools and Polytechnic college, Brooklyn; m. Mrs. Leslie Carter, professional; hy, tennis. Has been on the stage since 16 years of age in New York and appeared with Nat Goodwin in "In Missouri." Ten years screen experience and has appeared in such pictures as "The Whip," "The Yankee Shipper," "The Lady Who Lied" and "Interference."

PHILLIPS, EDDIE: b. Philadelphia, Pa., August 14; h. 5 feet; black hair and brown eyes; w. 160 pounds; p. non-professionals; e. North East high and University of Pennsylvania, and received his stage training in Orpheum stock; hy, golf and magic. Three years in stock and played with Blanche Bates, Holbrook Blinn and Lionel Barrymore; also in Orpheum stock in Germantown. Began screen career with Mary Pickford in "The Lovelight" and has been in pictures for five years. Was brought from New York by Mary Pickford after making her believe that he was an Italian.

POLAND, JOSEPH FRANKLIN: b. Waterbury, Conn.; h. 5 feet 11 inches; brown hair and blue eyes; w. 160 pounds; e. Erasmus Hall, Brooklyn, N. Y., and Columbia university; hy, chess, tennis and handball. Appeared in all feature comedies for Universal during 1926-27-28, with such players as Reginald Denny, Laura LaPlante and Glenn Tryon.

POWELL, WILLIAM: b. Kansas City, Mo., July 29; h. 6 feet; brown hair and eyes; w. 168 pounds; p. Hattie and Horatio Powell; e. in Pittsburgh, Pa., and the American Academy of Dramatic Arts in New York, and also received his stage training at this academy; hy, reading. Spent 10 years on the dramatic stage with such productions as "Within the Law,"

"Going Up" and "Spanish Love." He has been in pictures since 1921, his first role being in "Sherlock Holmes" with John Barrymore, later appearing in "When Knighthood Was in Flower," "The Outcast," "The Bright Shawl," "Under the Red Robe" and "Romola." He then went to Paramount to appear with Richard Dix in "Too Many Kisses," which was followed by a contract and appearances in "Dangerous Money," "Aloma of the South Seas," "The Runaway," "Desert Gold," "Beau Geste," "Tin Gods," "The Great Gatsby," "New York," "Love's Greatest Mistake," "Special Delivery," "Time to Love," "Senorita," "Beau Sabreur," "She's a Sheik," "The Last Command," "Feel My Pulse," "Partners in Crime," "The Drag Net," "The Vanishing Pioneer," "Forgotten Faces," "Interference" and "The Canary Murder Case."

QUILLAN, EDDIE: b. Philadelphia, Pa., March 31, 1907; h. 5 feet 6 inches; brown hair and eyes; w. 140 pounds; p. Sarah Owen and Joseph Quillan, professionals; e. Mount Carmel high school and received his stage training playing in the Quillan act with his family; not married; hy, swimming, golf, fights, volley ball and tennis. From the time he was able to walk, he toured the country with his family, who were vaudeville troupers. On the screen he has made 13 two-reel comedies for Mack Sennett; had a title role in DeMille's "The Godless Girl," after which he was signed by Pathe. Under that banner he has played featured roles in "Show Folks," "Geraldine," and is at present working on "Noisy Neighbors."

QUILLAN, JOHN: b. Philadelphia, Pa., June 25, 1906; h. 5 feet 7 inches; black hair and brown eyes; w. 128 pounds; e. Our Lady of Mt. Carmel high school, St. Gabriel's college and private tutors; stage training in vaudeville before he was five years old; hy, baseball, swimming and football. Stage experience with the Quillan family and has appeared in Shubert shows in Philadelphia and Atlantic City; "Pierre of the Plains" at the Windsor Square; also in "The Rising Generation," written by his father during the war. Screen experience of one year and has appeared in "Noisy Neighbors," titled "Finnegan's Ball." Also in a Vitaphone selection with John, Marie and Joe.

QUILLAN, JOSEPH: b. Glasgow, Scotland, July 27, 1884; h. 5 feet 7 inches; auburn hair and blue grey eyes; w. 190 pounds; p. Rose Ann Moore and James Quillan, non-professionals; e. St. Joseph's college, Burnfries, and has been on the stage since he was 18 years old; m. Sarah Quillan, professional; hy, boxing and baseball. In vaudeville since he was 18 years old. His first appearance in pictures was in Pathe's "Noisy Neighbors."

RANDOLF, ANDERS: b. Denmark, December 18, 1876; h. 5 feet 11 inches; brown-grey hair and grey-blue eyes; w. 185 pounds; p. non-professionals; m. non-professional; hy, none. Three years stage experience and 15 years screen.

RAYMOND, JACK E.: r. n., George Feder; b. Minneapolis, Minn., December 14, 1901; h. 5 feet 4 inches; brown hair and eyes; w. 128 pounds; p. Jennie and Joseph Feder, non-professionals; e. Hagerstown, Md.; hy, golf and pinocle. Twelve years in vaudeville and musical comedy; one year in stock in Dallas, Tex., and six months in stock in Los Angeles, Cal. Six years screen experience as assistant director on "The Last Command" for Paramount; and in such roles as Bernie in "Sally of the Scandals," FBO; Bernie in "The Butter and Egg Man," First National; Snoopy Max in "Synthetic Sin," First National; the Barker in "Lonesome," Jake in "Melody of Love," Universal; and Pinsky in "Younger Generation," Columbia. He also was cameraman for Universal's "The Kid's Clever."

RICHMOND, WARNER P.: b. Calpaper County, Virginia, January 11, 1895; h. 5 feet 11 inches; brown hair and blue eyes; w. 170 pounds; p. Emilie and William Richmond; e. Virginia Military institute, Lexington, Va., and University of Virginia, Charlottesville, Va.; m. Felice Striker Rose, non-professional; hy, horses and the autobiographical history of "The Foe of the Rebellion." Created leads in "The Eyes of Youth," Shubert show, and "Little Miss Brown" with Brady managing; supported stars in "As a Man Thinks" and "Indian Summer" with John Mason; "Trail of the Lonesome Pine" with Charlotte Walker; "Misleading Lady" with Lewis Stone; and in the Theatre Guild production of "John Ferguson." He has appeared in such pictures as "To'able David" with Richard Barthelmess; "Slide, Kelly, Slide," Metro-Goldwyn-Mayer production with William Haines; "The Fire Brigade," Metro-Goldwyn-Mayer production with Charles Ray; "Chicago," Cecil B. DeMille production; also in Warner Brothers "Finger Prints," "Irish Hearts," "White Flan-



"THE PATRIOT"

I HAVE thought a good deal about "The Patriot" since writing, a week ago this morning, the promise to write more about it before press time for this issue should come to hand. In fact I have thought enough about it to reach the decision that this was a bad idea. There is, after all, no point in writing a great deal about a picture so good that everyone ought to see it. The thing to be written about such a picture, obviously, is merely a strong plea for each and every reader to see it for himself. Any further discussion of such a picture, any lengthy description or explanation of its merits, tends to dissipate the picture's power to impart entertainment to the reader. I wish never to do a thing like that.

And so I shall say but little more of "The Patriot." I shall merely repeat that anyone who believes that he is in the picture business—or out of it, anyone who thinks he knows all there is to know about pictures—or nothing, anyone who lives by, of, for or because of motion pictures—or anyone who does not, should see "The Patriot" because it is the best picture that anyone can go to see at this time.

T. O. Service

The PATRIOT

EMIL JANNINGS
FLORENCE VIDOR

There is no doubt about it Jannings is one of the greatest actors of this day. His interpretation of the mad King is flawless from the standpoint of acting. "The Patriot" is one of the greatest pictures ever made.

PRINCESS THEATRE, BUCHANAN, MICH.

ERNST LUBITSCH

A Paramount DIRECTOR.

nels," "Heart of Maryland," "The Redeeming Sin" and "Stark Mad." Among his other pictures are "Manhattan Madness," "Fifty-Fifty" and "Big Brother."

ROGERS, CHARLES (BUDDY): b. Olathe, Kan., August 13; h. 6 feet; black hair and eyes; w. 175 pounds; p. Mande and Bert Henry Rogers, non-professionals; e. Olathe high school, University of Kansas, and was trained for the screen in The Paramount Picture School; hy, music and gymnastics. Has appeared in such pictures as "Fascinating Youth," "Wings," "My Best Girl," "Get Your Man," "Abie's Irish Rose," "Varsity" and "Someone to Love."

ROLAND, GILBERT: r. n., Luis Antonio Damaso De Alonso; b. Juarez, Mexico, December 11, 1905; h. 5 feet 11 inches; black hair and brown eyes; w. 165 pounds; p. Mr. and Mrs. Francisco Alonso, non-professionals; e. private schools in Mexico. He has appeared in "The Plastic Age," "The Campus Flirt" in support of Bebe Daniels; "The Blonde Saint" for First National; in "Camille" as leading man for Norma Talmadge, First National picture; and in "The Dove" and "The Woman Disputed," also as leading man for Norma Talmadge, United Artists productions.

ROLLINS, DAVID: b. Kansas City, Mo., September 2, 1909; h. 5 feet 10½ inches; brown hair and blue eyes; w. 135 pounds; p. non-professionals; e. Northwest high school, Kansas City, and Glendale high, Glendale, Cal., college at Culver, Ind., and received his stage training in school; hy, riding, tennis, swimming, golf, hiking and motor boats. Has appeared in the following pictures: "High School Hero," directed by David Butler, juvenile; "Love Is Blonde," comedy, lead; "Win That Girl," with Sue Carol, lead; "Air Circus," directed by Hawks, lead; "Prep and Pep," directed by John Ford, juvenile; "Our Daily Break," directed by Murnau; and Fox Movietone Follies; all Fox productions. Also in Universal's "Thanks for the Buggy Ride," directed by William Seiter.

ROMAN, FRANK: b. Granada, Spain, September 25, 1908; h. 5 feet 10 inches; black hair and dark brown eyes; w. 150 pounds; p. Antonia Sierra and Elias Roman, non-professionals; e. High school in California and Dramatic school; not married; hy, all outdoor sports. Stage experience of two years in stock. Screen experience since 1927 and has appeared in "Four Devils" and "The Veiled Woman."

ROQUEMORE, HENRY: b. Marshall, Tex., March 13, 1888; h. 5 feet 6 inches; gray hair and dark eyes; w. 222 pounds; p. Mary Myers and John Lewis Roquemore, non-professionals; e. Palestine high school and the University of Texas; m. Fern Emmett, professional; hy, golf and riding. Stage experience of 27 years consists of appearances in the following productions: "Forty-Five Minutes from Broadway," "The Man on the Box," "Fair and Warmer," "The Traveling Salesman" and "When We Were Twenty-one." Screen experience consists of roles in such pictures as "The Wagon Show," "Sinners in Love" and "Stocks and Blondes."

ROSS, CHURCHILL: r. n., Ross Weigle; b. Lafayette, Ind., January 29, 1901; h. 5 feet 7 inches; blonde hair and blue grey eyes; w. 120 pounds; p. non-professionals; e. Jefferson high school and the Exeter Academy, New Hampshire; not married; hy, reading, writing and music. Played in the Little theatre, Indianapolis, for a short time. He has appeared with FBO, First National and Paramount, and in "The Collegians" series for Universal.

RUBEN, J. WALTER: b. New York City, August, 1899; h. 5 feet 10½ inches; brown hair and eyes; w. 156 pounds; p. Ruth Waltern and Max Rubens, non-professionals; e. DeWitt Clinton high school, New York City, and Columbia university; received his stage training when but a child; m. June Stevenson, non-professional; hy, dogs and prize-fighting. Screen experience includes such pictures as "The Gay Retreat," "The Last Outlaw," "Shootin' Irons," and "Under the Tonto Rim" in 1927; and "The Vanishing Pioneer," "Fools for Luck," "Avalanche" and "Sunset Pass" in 1928.

RUBIN, HENNY: b. Boston, Mass., February 2; h. 5 feet 7½ inches; black hair and brown eyes; w. 142 pounds; p. non-professionals; e. on stage; m. professional; hy, boxing, baseball and golf. Spent nine years in vaudeville; two in burlesque and holds record for engagements at the Palace theatre, New York City, for a total of six weeks out of seven. Also first actor to be held over at the Capitol theatre, New York. Played in stock in New York, Boston, Chicago and Portland, Me. With "Gay

Paree" and "Half a Widow" company and long engagements in all large Eastern theatres. Sent for by Fox and started his screen career in "Daisies Won't Tell." Now under contract to Universal.

SARGENT, LEWIS: b. Los Angeles, Cal., 1904; h. 5 feet 9 inches; light brown hair and gray-green eyes; w. 150 pounds; p. Elsa and Lewis Sargent, non-professionals; e. Issiacs Business college; m. Pauline Buzzard, non-professional; hy, fishing, hunting, boxing, riding, rowing, swimming, tumbling and driving. Stage appearances at the Glendale Community theatre in 1924. Screen experience consists of roles of Huck in "Huckleberry Finn" in 1919; the star in "Soul of Youth" for Paramount; co-starred in "Just Around the Corner" in 1921 for Cosmopolitan, New York; starred in 15 one-reelers for Universal in 1923; Noah Claypool in "Oliver Twist" in 1924 for United Artists; Jimmy Cooke in "Racing Blood" series for R K O in 1928. Also had parts in "The River Pirate" and "Roadhouse" for Fox in 1928; and in "The Godless Girl," a DeMille production.

SCHILDKRAUT, JOSEPH: b. Vienna, Austria, March 22; h. 5 feet 9½ inches; black hair and eyes; w. 146 pounds; p. Mrs. Rudolph Schildkraut, father professional; e. graduate of Mommensen college, Berlin, and Imperial Academy of Music in Vienna, and Academy of Dramatic Arts in New York; m. Elise Bartlett, professional; hy, dogs, music and book collecting. Five years under Max Reinhardt in Berlin and Vienna, later starring for New York Theatre Guild in "Peer Gynt," "Firebrand," etc. He has been in pictures on and off for six years, appearing in such pictures as "King of Kings," "Road to Yesterday," "Heart Thief," "Forbidden Woman," "Tenth Avenue," "Show Boat." He is at present under contract to Universal.

SEATON, SCOTT: b. Sacramento, Cal., March 11, 1878; h. 5 feet 10½ inches; gray hair and brown eyes; w. 170 pounds; p. Mary



Chiefman and Horace Seaton, non-professionals; e. Oakland high school; widower; hy, automobiles and theatres. Stage experience includes traveling in stock for five years with James Neill; in "Hills of California" with Frank Bacon; and was starred in "What Happened to Jones" with Harry Carson Clark. Screen experience since 1926 as the father in "Will Beauty" for Universal; the Judge in "The Greyhound Limited," an audien. with Monte Blue for Warner Brothers; the colonel in "Leathernecks" for Pathe and in 14 pictures for Fox.

SHELDON, GENE: r. n., Eugene Hume; b. Columbus, O., February 1, 1908; h. 5 feet 8 inches; brown hair and hazel eyes; w. 143 pounds; p. Ada and C. R. Hume, non-professionals; e. West high school; not married; hy, music, football, investments, singing, swimming and track sports. Four years' stage training starting out at the age of 16 playing amateur dates in and around Columbus, O., and finally joined a small musical comedy show, Raynor Tehr & Company, Columbus; later played 24 weeks with six people "Flash" act; thence to a cabaret where he discovered accidentally that he could do comedy, soon after conceiving the act he is doing at the present time. Contemplates a contract with Hal Roach.

SILLS, MILTON: b. Chicago, Ill., January 12; h. 6 feet 1½ inches; brown hair and grey eyes; w. 190 pounds; p. Josephine Antoinette and William Henry Sils, non-professionals; e. Hyde Park high school, and the University of Chicago, Chicago, Ill.; received his stage training as leading man in Belasco, Shubert, Frohman and Brady shows; m. Doris Kenyon, professional; hy, tennis, horseback riding, chess, gardening, swimming and reading. Stage ex-

perience as leading man in "This Woman and This Man," Avery Hopwood production; "Just to Get Married," Clyde Fitch-Frohman production; "Governor's Lady," Belasco production; "Law of the Land," "Panther," Shubert production; "The Man Inside," Belasco production; "Diplomacy," Gordon production, and also appeared in Shakespearean roles. Some of his more recent pictures are "The Barker," "Burning Daylight," "The Crash," "The Hawk's Nest" and "The Valley of Giants."

SIMPSON, RUSSELL: b. San Francisco, Cal., June 17, 1880; h. 5 feet 1 inch; Auburn hair and blue eyes; w. 170 pounds; p. Alice and William Simpson, non-professionals; e. graduate of grammar school, and received his stage training in stock in San Francisco and Seattle; m. Gertrude Alter, formerly a singer; hy, carving and working in wood and iron. On the stage he appeared in the road shows of "Quincy Adams Sawyer," "York State Folks" and "Right of Sword"; also with Henry Savage in "The College Widow"; in David Belasco's "The Girl of the Golden West" and "What's Wrong"; and with Klaw & Erlanger's "The Count of Luxembourg." He has had various roles in such pictures as "The Barrier," Lubin production; "Tates Boomerang," World film; "Blue Jeans," Metro production; "The Brand," "Beauty Pulls the Strings" and "Godless Men," Goldwyn productions; "The Virginian," B. P. Schulberg production; "The Girl of the Golden West," Edwin Carewe; "Annie Laurie" and "Trail of '98," Metro-Goldwyn-Mayer; and in Tiffany-Stahl's "Wild Geese."

SIDNEY, GEORGE: r. n., Sammy Greenfield; b. Hungary, March 15, 1878; h. 5 feet 3 inches; dark brown hair and eyes; w. 190 pounds; p. Esther Berch and Nathan Greenfield; not married; hy, amusements. Thirty years' stage experience, appearing in "Busy Lissy" for 14 years, in "Welcome, Stranger" and in "Give and Take." Has appeared in such screen successes as "Potash and Perlmutter," "The Cohens and the Kellys," "Prince of Pilsen," "Auctioneer," "We Americans," "Lost at the Front," "Life of Riley" and "Millionaires."

SMALLEY, PHILLIPS: r. n., Wendell Phillips Smalley; b. Brooklyn, N. Y., August 7, 1875; h. 6 feet; brown hair and eyes; w. 180 pounds; p. Phoebe Garnaut (adopted daughter of Wendell Phillips) and George Washington Smalley, non-professionals; e. Balliol college, Oxford university, Harvard university and Harvard Law school; m. Phyllis Lorraine Ephlin, professional; hy, books, water colors, tennis, riding, glass and china. Stage appearances were with Mrs. Fiske in "Mirando of the Balcony," "Little Italy," "Divorcons," "Tess of the d'Urbervilles," "Captain Mally," and "Hedda Gabler" about two years; three years in "Why Girls Leave Home"; one year with Bertha Gallaude in "Return of Eve"; and two years with Dustin Farnum in "The Squaw Man." Also with Raymond Hitchcock in "Galloper" and "Yankee Tourist" for three years; and with Macloen & Albertson, Los Angeles playhouse, in "The Goose Hangs High," "Cradle Snatchers," "Young Blood," and "Door Mat," taking the lead in the latter two. He has starred, directed and produced 350 pictures in conjunction with Lois Weber; spent seven years with Universal; two years with Bosworth, Inc.; four with the Rex Company; one with the New York Motion Picture Company; and one and one-half years with Gaumont Talking Pictures as star and director with Lois Weber.

SMITH, STANLEY: b. Kansas City, 1905; h. 6 feet; fair haired and blue-grey eyes; w. 155 pounds; p. non-professionals; e. high school in Hollywood and in Kansas City; received his stage training in high school amateur performances. Stage experience consists of appearances as the juvenile role in "Kiki," the shell-shocked lieutenant in "What Price Glory" on road tour, starting in San Francisco and extending to Canada and the East; followed by two years in stock, first in the Brandeis theatre, Omaha, and then at Houston, Tex., playing juvenile leads exclusively. Intended to go on with the legitimate stage, and had already made plans to appear in "The Royal Family," starring Charlotte Walker at the Geary theatre, San Francisco, opening September 16, when he was seen by Paul Bern and immediately signed. He will appear in his first screen venture in the very near future, following his engagement in "The Royal Family."

SOJIN, KAHYAMA: b. Sendai, Japan, January 30, 1891; h. 5 feet 9 inches; black hair and brown eyes; w. 140 pounds; p. Uraji Tsunogawa and Goro Kamiyama, non-professionals; e. at Daini Chugaku, Miyagi, Waseda university in Tokyo, and received his stage training at the Imperial theatre in Tokyo; m. Ura Mita, professional; hy, hunting and fishing. In his 20 years on the stage he has taken various parts in Shakespeare's plays such as Shylock in "The Merchant of Venice," Hamlet in "Hamlet," Macbeth in "Macbeth," and Othello in "Othello"; also the part of Faust in Goethe's



WILLIAM A. SEITER

Director of Colleen Moore in—

"Happiness Ahead"

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"Why Be Good"

of "Water Front"

With Dorothy Mackaill & Jack Mulhall
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"Outcast"

"Prisoners"

WILLIAM A. SEITER PRODUCTIONS

First National Release.

"Faust"; in Ibsen's "A Leading Port" and other Ibsen plays; was leading man in Tolstoy's "Resurrection"; also produced, directed and appeared in more than 100 high class dramas presented for the first time on the Japanese stage. Five years' screen experience appearing as the Mongolian prince in United Artists "The Thief of Bagdad" and as Daman, the pirate chief, in "The Rescue"; as Lee Tai, the Chinese millionaire, in "East of Suez"; as Sadik, the Jewish jeweler, in "The Wanderer"; the Sultan, in "The Lady of the Harem"; also appearing in "Something Always Happens" for Paramount; the fortune teller, in "The Sea Beast"; head of the Chamber of Commerce, in "Old San Francisco"; the spy of Spain, in "Across the Pacific"; as Yoy, the Chinese Mandarin, in "City of Sin" for Warner Brothers; the leader of the bandits, in "Eve's Leaves" for DeMille; the Persian prince, in "King of Kings"; as Sadik Lama, in "The Devil Dancer"; as English Charlie, in "The Road to Mandalay"; the Lama priest, in "Foreign Devils"; the Chinese general, in "Telling the World. In the following First National pictures he took parts of the Arabian sheik, in "All Aboard" with Johnny Hines; the Chinese general, in "The Hawk's Nest"; and the Sultan, in "Seven Footprints to Satan"; also appearing as the Chinese ambassador, in "Diplomacy"; the Chinese Mandarin, in "Streets of Shanghai" for Tiffany-Stahl; Chinese detective, in "The Chinese Parrot," Universal picture; the witch doctor, in "The Tropic Madness," FBO; and as Billy, the butler, in "The Bat."

SOMERSET, PAT: b. Scotland, February 28, 1897; h. 6 feet; reddish brown hair and blue eyes; w. 160 pounds; p. Miss Harvey and Admiral Berkley Holme Sumner, non-professionals; e. Harrow, Sandhurst, England, and received his stage training under Sir Gerald De Maurier; m. Shelby Worrall, non-professional; hy. swimming, tennis and boating. Stage experience includes appearances in "Interference," "Mid Channel," "Irene," "The Dancers," "Orange Blossoms" and "The Outsider." Screen experience includes appearances in "Mother Machree" and "From Headquarters."

SPEAR, HARRY: b. Los Angeles, Cal., December 16, 1921; h. 49 inches; light brown hair and blue eyes; w. 62 pounds; p. grandmother was on the stage for 30 years, playing mother parts in pictures; grandfather was stage manager for Frohman in 1895, also stage manager for Ethel Barrymore and Henry Miller; e. in school on Hal Roach lot with Mrs. Fern Carter, supervised by Los Angeles board of education; hy. training animals, has a family of 13 white rats and two dogs. Started in pictures when three years old with Big Boy at Educational. Has worked with Rod LaRoque, "Smith Family"; comedies on Mack Sennett lot, and with Buck Jones at Fox. Now under contract to Hal Roach in "Our Gang."

ST. ANGELO, ROBERT: b. Elena, Italy, May 7; h. 6 feet 1 inch; coal black hair and brown eyes; w. 185 pounds; p. Charles St. Angelo; hy. tennis, swimming and sketching. Received his first bit in the Fitzmaurice production "To Have and to Hold"; then worked for a year as an extra playing in "Adam's Rib," "Man-slaughter" and "The Ten Commandments"; also appeared in "As a Man Desires." His first real part was in "The King of Kings" in which he did so well that he was put under a long term contract. Since then he has played various roles in "Turkish Delight," "Chicago" and "Craig's Wife." His latest will be in Pathe's first 100 per cent talking picture "The Missing Man."

ST. JOHN, AL: b. Santa Ana, Cal., September 10; h. 5 feet 8 inches; blonde hair and blue eyes; w. 140 pounds; e. Santa Ana and Los Angeles high schools, and received his stage training in San Francisco, Los Angeles and New York City; m. non-professional; hy. hunting. Has spent four years in musical comedy and 15 years in pictures.

STANTON, WILL: b. London, England, September 18, 1893; h. 5 feet 2 inches; brown hair and eyes; w. 117 pounds; p. Emily Kempster and Henry Stanton, non-professionals; e. private tutor, St. Jude's, London, England; m. Rosalind May, professional; hy. golf, polo and cricket. He was on the stage for 20 years appearing in music hall productions, Shubert's Winter Garden and vaudeville, finally succeeding Charlie Chaplin for a tour of America. He has been in pictures for two years, three months with Hal Roach, also Quartermaster Bates in Gloria Swanson's "Sadie Thompson"; then three months with Columbia. He also has appeared in the Fox Van Bibber comedies, and in "False Colors."

STERN, LOUIS: b. New York City, January 10, 1860; h. 5 feet 10 inches; grey hair and brown eyes; w. 170 pounds; p. Carrie and Marcus Stern, professionals; e. New York high

school and the Columbia university; m. Peggy Ward, professional; hy. riding, motoring and tennis. Spent 25 years on the stage and 17 in pictures. Has appeared in such pictures as "Humoresque," "The Road to Romance," "Little Wild Cat" and "Where East Is East."

STOCKDALE, CARL: b. Worthington, Minn., February 19, 1874; h. 5 feet 11½ inches; brown hair and blue-grey eyes; w. 152 pounds; p. Melissa Shremaker and William Stockdale, non-professionals; e. Minnesota high school and the University of North Dakota; stage training of 15 years; not married; hy. outdoor sports. Stage experience in stock and roadshows in the East and in Western stock in Portland, Ore., and at the Alcazar theatre in San Francisco. Entered pictures in 1912 with the old Essanay Film Company; then with D. W. Griffith for three years and is now free-lancing. Has appeared in such pictures as "Intolerance," "Oliver Twist" for Paramount, and in "Oliver Twist" with Jackie Coogan. Also in "The Carnation Kid" and "The Terror," Warner Brothers talking pictures and has just finished an audien for Christies.

STONE, GEORGE: b. Lodz, Poland, 1903; h. 5 feet 3½ inches; brown hair and eyes; w. 110 pounds; p. mother deceased; father, Morris Stone, non-professional; e. Polish college; not married; hy. golf, squash and tennis. Stage experience (all in the East) appearing in Shubert's "Artists and Models" for two and one-half years, with the Winter Garden Revue and in vaudeville. Screen experience includes various roles in "Seventh Heaven," "State Street Sadie," "Tenderloin," "Brass Knuckles," "Naughty Baby," "Weary River," "The Racket" and "Walking Back."

STRAUSS, WILLIAM H.: b. New York City, June 13, 1885; h. 5 feet 4 inches; iron grey hair and dark grey eyes; w. 140 pounds; p. Anna and Jacob H. Strauss, non-professionals; e. City College of New York; no stage training; m. Elizabeth M. Babcock, professional. Thirty years' stage experience in stock, vaudeville and Broadway productions; stage director for 10 years. Eight years of screen experience consists of roles in "North Wind's Malice," "Magic Cup," "The Barriade," "Solomon in Society," "Skinner's Dress Suit," "Private Izzy Murphy," "Rubber Tires," "Ankles Preferred," "For Ladies Only," "Sally in Our Alley," "Shamrock and the Rose," "The Rawhide Kid," "So This Is Love," "The Ghetto," "Do Your Duty," and "Abie's Irish Rose."

STUART, NICK: b. Roumania, April 10; h. 5 feet 9 inches; black hair and brown eyes; w. 154 pounds; p. Helen and George Brata, non-professionals; e. Dayton, O., night school; hy. golf, swimming and tennis. Screen experience consists of roles in such pictures as "Tripping Through Europe," "The River Pirate," "The News Parade" and "Girls Gone Wild."

SUTHERLAND, DICK: b. Benton, Ky., December 23; h. 6 feet, brown hair and blue eyes; w. 240 pounds; p. Nannie Johnson and William Sutherland, non-professionals; two years' stage training in vaudeville; m. Verba Hutchinson, non-professional; hy. motoring, mechanics, dogs and radio. His screen experience covers a period of nine years in which time he has appeared in such pictures as "Sailor Made Man," "Grandma's Boy," Lloyd Hamilton Comedies, in "The Beloved Rogue" with John Barrymore, and in "Quicksands" with Richard Dix, Paramount picture (Hawks-Morocco); also with Renee Adoree and Lew Cody in Metro-Goldwyn-Mayer productions.

SWAIN, MACK: b. Salt Lake City, Utah, February 16, 1876; h. 6 feet 2 inches; blonde hair and green eyes; w. 300 pounds; p. Ingaborg Jensen and Robert H. Swain, non-professionals; e. public school, Salt Lake City, and has had 22 years' stage training, in vaudeville, minstrel, comedy-drama and musical comedy; m. Cora King, ex-professional; hy. golfing, inventing and likes to putter with mechanics. Stage experience in "Around the World in 80 Days," "Human Hearts" and "Brown's in Town." Screen experience with Charles Chaplin in "The Gold Rush"; Mack Sennett for many years; and in "Gentlemen Prefer Blondes" and "The Cohens and Kellsy."

TOOKER, WILLIAM H.: b. New York City; h. 5 feet 11 inches; nearly white hair and dark blue eyes; w. 173 pounds; p. Mr. and Mrs. John Wood Tucker, non-professionals; e. high school, New York City, and Polytechnic college, Brooklyn; not married; hy. riding and singing. Started on the stage with singing roles in light and grand opera; with Belasco for six years and Charles Frohman for 11; also in "The American Tragedy." Eight years' screen experience and has appeared in such pictures as "Why Girls Go Wild" and "Romance of the

Underworld," Fox; "The Bellamy Trial" and "The Scarlet Letter," Metro-Goldwyn-Mayer; "Black White Sheep" and "The Night Watch," for First National, and in "The Whip."

TOOMEY, REGIS: b. Pittsburgh, Pa., August 13, 1902; h. 5 feet 11 inches; light brown hair and grey-green eyes; w. 158 pounds; p. Marie Ellen Donnelly and Francis X. Toomey, non-professionals; e. Peabody high school, University of Pittsburgh, and received his stage training at the Carnegie Institute of Technology; m. J. Kathryn Scott, professional; hy. all athletics and biographical and historical readings. Five years on the stage with "Rose Marie" as Jim Kenyon; "Is Zat So" as Chick; "The Fall Guy" as Danny; "Little Nelly Kelly" as Jerry Convooy; (England) "Twinkle Twinkle" as Harry, the waiter; "So This Is Love" as the electrician; and "Hit the Deck" as Battling Smith. He is now appearing in United Artists' feature production, "Nightstick," with Roland West directing.

TORRENCE, ERNEST: b. Edinburgh, Scotland, June 26; h. 6 feet 4 inches; brown hair and eyes; w. 210 pounds; p. Jessie Bryce and Henry Torrence Thayson, non-professionals; e. Edinburgh academy, and received his stage training at the Royal Academy of Music, London; m. Elsie Reamer, professional; hy. music and golf. Stage experience at the Savoy theatre in London for ten years with "The Only Girl" and "The Night Boat." Screen experience consists of various roles in "Tol'able David," "The Covered Wagon," "The Hunchback of Notre Dame," "Peter Pan," "King of Kings," "Fighting Coward," "Ruggles of Red Gap," "Twelve Miles Out" and "Bridge of San Luis Rey."

TRAVERS, RICHARD C.: b. Hudson Bay Post, Northwest Territory, Canada, April 15, 1890; h. 6 feet; black hair and brown eyes; w. 190 pounds; p. Mary James and John Campbell Tibb, non-professionals; e. St. Andrews Junior high school, Toronto, Ont., Canada, and St. Andrews college, Glasgow, Scotland; not married; hy. golf, sketching, hunting, fishing and sailing. Stage experience with Keith Proctor stocks, New York and Philadelphia; Poli's stock, Pennsylvania and New England; "Girls," a Shubert production; "Round Up," a K and E production; "Paid in Full," Wagenholz and Keyser, and in "Alias Jimmy Valentine." Screen experience with Lubin and Essanay Film companies in Chicago, starred and featured for seven years. After the war he returned to pictures and has been free-lancing since, appearing in "The White Sister," "In the Palace of the King," "The Covered Wagon," "The Man Trail," "Captain Jinks of the Horse Marines," in Mary Roberts Rinehart's "Fish" series, and in George Ade's Fables.

TRYON, GLENN: b. Julietta, Idaho, August 2; h. 5 feet 10 inches; black hair and hazel eyes; w. 165 pounds; p. non-professionals; e. Polytechnic high, Los Angeles, and received his stage training on the road, in stock and tent shows all over the country; m. non-professional; hy. hunting, fishing, pipe collecting, reading, plays and pictures. He made his first stage appearance at the old Auditorium stock company in Spokane, Wash., in support of the famous Jessie Shirley and George McQuarrie, later playing low comedy with Horace Murphy's comedians in a much moved tent show. He also appeared with two medicine shows. He has played over 200 plays, the last of which was George Scarborough's Chinese drama, "The Son Daughter," produced in New York by David Belasco and in Los Angeles by Fred Butler. In the picture industry for five years, he has played in "The White Sheep," "The Battling Orioles," "The Poor Nut," "Painting the Town," "A Hero for a Night," "How to Handle Women" and "Lonesome."

VARONI, VICTOR: b. Kisvard, Hungary, March 31; h. 5 feet 10 inches; brown hair and eyes; w. 180 pounds; p. Heinrich Varoni, farmer near Budapest; e. grammar school in Budapest and commercial college; received his stage training at Sfinmyeszeti Academi (meaning Actor Art High School). Stage experience consists of appearances in "Lillian" and "The Wolf;" principal triumphs were as "Roméo," "Marc Antony," "Hamlet" and as Richmond in "King Richard III;" secured an engagement with the National theatre, Budapest, which is the highest success to come to an Hungarian actor. First screen experience in Budapest; then to Berlin and joined Ufa; made "Sodom and Gomorrah" in Vienna. Signed by DeMille and made his first American appearance in pictures in "Triumph;" also played in "Changing Husbands" and "Feet of Clay" for Paramount; returned to Europe (1924-25) and made "The Dancers" and "Last Days of Pompeii;" returned to the United States and took the part of Prince Dmitri in "The Volga Boatman;" that of Pontius Pilate in "King of



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Kings;" and appeared in "Chicago," "Tenth Avenue," "The Angel of Broadway" and "The Divine Lady."

VEIDT, CONRAD: b. Berlin, Germany, January 22; h. 6 feet 2 inches; black hair and eyes; w. 165 pounds; e. Berlin high school, and received his stage training on the stages all over Europe; m. non-professional; hy, motoring, sailing and reading. He was a pupil of Max Reinhardt and played on the stage with Emil Jannings, Arthur Basserman, Werner Krauss and Paul Weigel; also appeared in stock in Germany and Austria. Among his pictures are "The Cabinet of Dr. Caligari," "Three Wax Works," "Lady Hamilton," "Lucrezia Borgia," "Brothers Schellenberg," "Prince Cuckoo," "Henry IV," "The Student of Prague," "The Beloved Rogue," "A Man's Past," "The Man Who Laughs," "Erik the Great," the last four being American made pictures.

VERNON, BOBBY: b. Chicago, Ill., March 9, 1897; h. 5 feet 2 inches; light brown hair and blue eyes; w. 145 pounds; p. Dorothy Vernon, professional; e. San Francisco high school; m. Angela Vernon; hy, yachting. He started his stage career at the age of 11 with Kolb and Dill, entering pictures five years later at the age of 16. He has been with Universal, Sennett and Christie, his latest comedy being "Footloose Wimmen."

WASHBURN, BRYANT: b. Chicago, Ill., April 28; h. 5 feet 11 inches; brown hair and eyes; w. 160 pounds; p. Metha Catherine Johnson and Bryant Washburn, non-professionals; e. Lake View high school; not married; hy, golf, swimming and handball. Stage experience con-

sists of appearances in "The Fighter," "The Remittance Man," "The Great John Ganton," and "The Wolf;" and in stock for 13 weeks, Toronto; and 12 weeks in Wilmington. Screen experience includes roles in such pictures as "Skinner's Stories," "The Prince of Graustark," "It Pays to Advertise," "Six Best Sellers," "What Happened to Jones," "Too Much Johnson," "Mrs. Temple's Telegram," "The Way of a Man with a Maid," "Why Smith Left Home," "Breakfast at Sunrise," "Honeymoon Flat," "Beware of Widows," "The Love Thrill" and "Nothing to Wear."

WHEEZER: r. n., Bobby Hutchins; b. Tacoma, Wash., March 29, 1925; light brown hair and blue eyes; p. Constance Roe and James Arthur Hutchins, non-professionals; hy, writing. Started screen career when but 21 months old, with a small part in Buster Brown comedies for Stern Brothers. He is now under long term contract to Hal Roach in "Our Gang."

WILBER, ROBERT: b. Louisville, Ky., May 6, 1897; h. 6 feet 1 inch; dark brown hair and eyes; w. 178 pounds; p. professionals; e. Roanoke, Va., high school; hy, professional dancing, classical and eccentric. Stage experience of four years with C. M. Nutt stock. Screen experience appearing in "The Last Command," Paramount production; "Stool Pigeon," Columbia production; "Wilderness Patrol," Bischoff production; "The Gate Crasher," Universal production; "Speak Easy" (audien), Fox production, and "Haunted" and "Dynamite," Metro-Goldwyn-Mayer audien.

WILLIAMS, BIG BOY: r. n., Quinn Wil-

liams; b. Decatur, Tex., April 26, 1900; h. 6 feet 2 inches; curly blonde hair and grey eyes; w. 200 pounds; p. Quinn Williams, United States congressman from Texas; e. Military schools in Decatur, Tex., and the Texas university; hy, riding, swimming, golf and roping. He started as an extra in 1919 in "Almost a Husband," for Goldwyn; started later in about 36 independent productions, Westerns, for Al Film Corporation; then with Rogers for two years. He has appeared in such pictures as "Rex, King of Wild Horses," "Quarantined Rivals," "Brown of Harvard," "Slide, Kelly, Slide," "Burning Daylight," "Vamping Venus," "Black Cyclone," "The College Widow," "Noah's Ark," "My Man" and "Our Daily Bread."

WOODRUFF, BERT: b. Peoria, Ill., April 29, 1856; h. 5 feet 6 inches; gray hair and blue eyes; w. 170 pounds; p. Hannah R. and William A. Woodruff, non-professionals; e. Peoria, Ill., schools and received his stage training in dramatics and vaudeville, Peoria; m. Hattie M. Sprague, non-professional; hy, making money. He entered the theatrical profession in 1876 in minstrels, continuing for two years; then toured until 1882; and entered vaudeville in Peoria continuing in same house for seven years doing an Irish act (1889 to 1891). Also manager of theatres in Davenport, Ia.; Sheboygan, Wis.; Chicago, Ill.; Springfield, Ill., until 1904; then went to California with a carnival company. Entered pictures in 1916 with D. W. Griffith, appearing in "Jim Bludson," "Veteran Sinners," "Children of Dust," "Flaming Gold," "The Barrier," "The Fire Brigade," "Spring Fever," "Speedy," "Masked Money," "The Awakening;" in nine pictures with Charles Ray, and many others.

DIRECTORS

ARZNER, DOROTHY: b. San Francisco, Cal.; h. 5 feet 4 inches; brown hair and blue eyes; w. 116 pounds; e. Marlborough School for Girls and the University of Southern California; not married. Miss Arzner impressed William DeMille by her interest in motion pictures when she visited the studio in 1920, and he obtained a position for her as stenographer in the scenario department. Later she became script clerk, film cutter for James Cruze, and then scenario writer. She has directed "Fashions for Women" starring Esther Ralston; "The Ten Modern Commandments" with Esther Ralston; "Get Your Man" with Clara Bow, and "Manhattan Cocktail" with Richard Arlen and Nancy Carroll.

BEAUDINE, WILLIAM: b. New York City, January 15, 1892; h. 6 feet 1½ inches; brown hair and blue eyes; w. 160 pounds; p. Ella Moran and William H. Beaudine, non-professionals; e. Morris high school, New York City; no stage training; m. Marguerite Fleischer, non-professional; hy, his four children, hunting and golf. Beaudine was with Biograph (1904-14); Kalem (1914-16); Universal (1916-17); Triangle (1917-18); Christie (1918-22); Goldwyn (1922-23); Warner Brothers (1923-27); Universal (1927), and First National (1928). He has directed such pictures as "The Narrow Street," "Boy of Mine" and "Little Heroes" for Warner Brothers; "Penrod and Sam," "The Life of Riley," "Do Your Duty" and "Heart to Heart" for First National; "Little Annie Rooney" and "Sparrows," with Mary Pickford, for United Artists; "That's My Baby" and "Hold That Lion," with Douglas MacLean, and "The Canadian," for Paramount; "Frisco Sally Levy" for Metro-Goldwyn-Mayer; and "Too Many Women" ("The Irresistible Lover"), "Give and Take" and "Home James" for Universal. He is a freelance director at present, directing Madge Bellamy in "Exiles" for William Fox.

BELL, MONTA: b. Washington, D. C., February 5; h. 6 feet 3 inches; dark brown hair and blue eyes; w. 175 pounds; p. Ione and William Bell, non-professionals; e. Eastern high school and public schools; stock actor for two years; hy, theatre.

BERN, PAUL: b. Wandsbeck, Germany, December 3, 1889; h. 5 feet 6 inches; brown hair and hazel eyes; w. 140 pounds; p. Henriette Hirsch and Julius Levy, non-professionals; e. public schools, New York City, and received his

stage training at the American Academy of Dramatic Arts, New York City; not married. Has been an actor, stage manager and director of theatrical productions from 1911 to 1915. Screen experience as director of "Open All Night," "The Dressmaker from Paris" and "The Flower of Night." Executive with Metro-Goldwyn-Mayer from November, 1926 to August, 1928. Producer with Pathe from August, 1928.

BRICE, MONTE: b. New York City, 1895; h. 5 feet 8 inches; brown hair and eyes; w. 150 pounds; p. Katherine Maple and Stewart Miley Brice, non-professionals; e. Indianapolis high school and Columbia university; received his stage training at the American Academy of Dramatic Arts in New York City; not married; hy, golf, prize fighting, travel and sports of all kinds. Eight years' stage experience. Screen experience as director of "Casey at the Bat" for Paramount, and wrote "Behind the Front," "We're in the Navy Now," "Hot News" and "The Fleet's In."

BROWN, CLARENCE: b. Clinton, Mass., May 10, 1890; e. Knoxville, Tenn., high school, and the University of Tennessee, Knoxville, Tenn.; not married. The last 10 pictures directed by him are "The Acquittal," "The Signal Tower," "Butterfly," "Smouldering Fires," "The Goose Woman," "The Eagle," "Kiki," "Flesh and the Devil," "The Trail of '98" and "A Woman of Affairs."

CANNON, RAYMOND: b. Long Hollow, Tenn., September 1; h. 5 feet 10 inches; brown hair and eyes; w. 165 pounds; p. Sarah Bolinger and Newton Cannon, minister; e. Military academy, Sweetwater, Tenn., and the Baptist Seminary; m. Fanchon Royer, professional, publicist and producer; hy, football and the Chinese stage. Was with Roy Watson's company, dramatic stock, repertoire, and in vaudeville. Started at Knoxville, Tenn., and toured through the South and Southwest. In stock at Long Beach and Bakersfield, Cal. Started screen career at Inceville Studio; then with Selig in "Adventures of Kathleen" and others; thence to leads with Dorothy Gish, also assistant to D. W. Griffith. Has been with Ince, Goldwyn, Warner Brothers and First National Studios. Signed with Douglas MacLean to write scenarios and during this time wrote "The Yankee Consul," "Never Say Die" and "Introduce Me." With Buster Keaton and wrote "Go West," one year at Universal and among his scenarios were "The Whole Town's Talking," "Taxi, Taxi" and "Fast and Furious;" for Metropolitan, the adaptation of "The Rejuvenation of Aunt Mary;" for Paramount, "Something Always Happens." Wrote and directed "Life's Like That," a Fanchon Royer

production. Now under contract to Fox where he has already directed and written "Red Wine" and is now starting on his second feature which is to be tragedy.

CHAUTARD, EMIL: b. Avignon, France; h. 5 feet 8 inches; grey hair and blue eyes; w. 150 pounds; e. Paris high schools and Sorbonne university; not married; hy, books and music. Stage experience for years as a director, and actor; appeared in "Madame Sans Gene" as Napoleon, 1600 times, and in "Alias Jimmy Valentine" and many others. Screen experience as director of about 60 pictures in this country, among them being "The Haunted House," "Paris at Midnight," "The Love Mart," "Adoration" and "Times Square."

CURTIZ, MICHAEL: b. Budapest, Hungary, December 24, 1888; h. 6 feet; brown hair and blue eyes; w. 155 pounds; e. Markoczy high school, and the Royal Academy of Theatre and Art in Budapest; hy, riding and golf. An actor and director at the Royal Hungarian theatre in Budapest. His screen experience consists of directing in Budapest, Vienna, Berlin, Paris, Copenhagen and Hollywood, covering a period of 14 years. He has directed 62 productions in all.

DeMILLE, CECIL BLOUNT: b. Ashfield, Mass., August 12, 1881; h. 5 feet 11 inches; brown hair and eyes; w. 176 pounds; p. Mathilde Beatrice Samuel and Henry Churchill DeMille, playwrights; e. Pennsylvania Military college, Chester, Pa., and received his stage training at the American Academy of Dramatic Arts, New York City; m. Constance Adams, professional, August 16, 1902; hy, yachting, deep-sea fishing, archery and walking. DeMille has been actor, playwright, manager and producer on the stage. He was an actor in "The Prince Chap," "Lord Chumley," "Hearts Are Trumps," "The Warrens of Virginia" and other plays; author of "The Stampede," co-author of "The Northwest Mounted" and "The Return of Peter Grim" with David Belasco; connected with the legitimate stage until 1913. In 1913, he formed, with Jesse L. Lasky, the Jesse L. Lasky Feature Play Company, later Paramount Famous-Lasky. In 1924 he became associated with Producers Distributing Corporation, which later merged with Pathe Exchange, Inc. He is now a producer for Metro-Goldwyn-Mayer. The outstanding pictures of his career include "Carmen," "Joan, the Woman," "The Woman God Forgot," "The Whispering Chorus," "Old Wives for New," "Male and Female," "Why Change Your Wife," "Manslaughter," "The Ten Commandments," "The Volga Boatman," "The Road to Yesterday," "King of Kings" and "The Godless Girl." His first pic-

— 1922 —

*FIRST TIME IN HISTORY OF MOTION
PICTURES FIVE JACK WHITE PRODUCTIONS
PLAYING SIMULTANEOUSLY AT THE
STRAND-RIVOLI-RIALTO-CRITERION-LOEWS ROOF*

— 1928 —

*JACK WHITE PRODUCTIONS PLAYING
THIRTEEN THOUSAND THEATERS*



-1929-

**COMING
JACK
WHITE
TALKING
COMEDIES**



*Produced
at
Educational
Studios
for—
Educational
Film
Corporation.
E.W. Hammons
pres.*



ture for Metro-Goldwyn-Mayer was "Dynamite" by Jeanie Macpherson.

DeMILLE, WILLIAM: b. Washington, D. C., July 25, 1878; h. 5 feet 9½ inches; brown and grey hair and brown eyes; w. 155 pounds; p. Beatrice and Henry C. DeMille, father professional; e. Germany and the Columbia university, New York City; stage training as a dramatist and producer in New York from 1902 to 1914; m. Clara Beranger, professional; hy, tennis and fishing. Is the author of "Strongheart," "The Warrens of Virginia," "The Woman" and many other plays and sketches. Producer and director for Paramount, Pathe and Metro from 1914 to 1929. Also author of various screen plays. His most recent pictures are "Tenth Avenue," "Craig's Wife" and "The Doctor's Secret."

FLEMING, VICTOR: b. Pasadena, Cal., February; h. 6 feet 1 inch; brown hair and dark grey eyes; w. 180 pounds; e. in public schools of Los Angeles; not married; hy, automobile driving, flying, fishing and hunting. Became cameraman with the American Studios in Santa Barbara. Also did camera and directorial work with Kalem, Griffith, Douglas Fairbanks, Fine Arts, Artercraft, Talmadge productions, John

lead in three mountain stories, namely, "A Mountain Elopement," "The Message of the Waters" and "His Reward." Joined the Fox organization in 1916, playing character and heavy roles supporting Valeska Suratt, Virginia Pearson and other stars. Appeared in Pathe serials starring Pearl White. Also freelanced with all the other well-known film companies until July, 1919. At this period he was engaged by Universal to direct in its Fort Lee studios. Remained with Universal for about two years; then directed "The Power Within," a feature, released by Pathe, and "The New Minister" starring Pauline Garon in the former and Muriel Kingston in the latter. Then directed a number of independent productions during 1922-23-24; also four productions in Florida during 1925, including "Down Upon the Swanee River," co-starring Charles Emmett Mack and Mary Thurman, and "Shooting Stars" co-starring William Russell and Dorothy Knapp. Returned to Hollywood late in 1926 and directed a series of special two reels for Paramount-Publix release. At present engaged by the Louisiana Academy of Motion Picture Arts, located near New Orleans, and is preparing a production schedule for the coming season.

GRINDE, NICHOLAS: r. n., Harry A. Grinde; b. Madison, Wis., January 12, 1894; h. 6 feet; brown hair and blue eyes; w. 190 pounds; p. Anna and John Grinde, non-professionals; e. Madison high school and the University of Wisconsin. Has directed the following pictures for Metro-Goldwyn-Mayer, "An Equal Chance," "Riders of the Dark," "Beyond the Sierras," "Morgan's Last Raid" and "Desert Law."

HAWKS, HOWARD W.: b. Goshen, Ind., May 30, 1896; h. 6 feet 1 inch; grey hair and blue eyes; w. 175 pounds; p. Helen and Frank W. Hawks, non-professionals; e. Phillips Exeter academy, New Hampshire, and Cornell univer-

try, also illustrated titles. First picture directed was "Not One to Spare," his own production, in 1923; then made "The Legend of Hollywood," "The Unknown Soldier," "On the Threshold" and "Private Affairs" for Producers Distributing corporation. He also produced a series of Gotham productions for release by Lumas Film Corporation, including "Woman and Gold," "Unmarried Wives," "The Overland Limited," "One of the Bravest," "The Speed Limit" and a half dozen features starring the police dog, "Thunder." He is now making "The Climax" for Universal, a talking picture for which he also collaborated with Julian Josephson in writing the dialogue.

KLEIN, CHARLES: r. n., Charles Frederick Klein; b. Andernach, Germany, January 28, 1898; h. 5 feet 10 inches; grey hair and blue eyes; w. 160 pounds; p. Elizabeth de Meunier and Edward Klein, non-professionals; e. Andernach, Germany, University of Bonn, Germany, and received his stage training directing numerous college theatricals; m and div; hy, flying, reading, writing and has had numerous short stories published in German magazines. After the war started producing in Germany, later on developing talking pictures with Dr. Lee DeForest, who in 1921 and 1922 had a research laboratory in Berlin. Came to the United States with DeForest in 1923; then to Hollywood in 1926. Worked in various capacities as cameraman, writer and gagman. Then produced Poe's "The Telltale Heart" as a two reel in 19 shooting hours. This made a sensational artistic success and Fox signed him to direct "Blindfold" with Lois Moran and George O'Brien. He then was given a year's contract. Now shooting "White Silence" with Nancy Carroll, Josephine Dunn, Anders Randolph and Myrtle Stedman.

KNIGHTON, PERCY: b. Cismont, Va., May 14, 1898; h. 6 feet 1 inch; brown hair and eyes; w. 187 pounds; p. Fannie M. and Percy Wills Knighton; e. Cismont high school and Drama League of Virginia; not married; hy, riding, hunting, swimming and flying. Played with a stock company for a few years and started his screen career with William S. Hart in "The Border Wireless." After playing bits and parts for a few years he started writing and directing. He directed such pictures as "Ridin' Wild" and "The Little Colonel" with Henry B. Walthall, as well as comedies. Played parts in the "Tower," "Into Her Kingdom" and "Sin Town" for Pathe; "Ben Hur" for Metro-Goldwyn-Mayer; "The Only Thing," "Red Dice," "Her Man o'War," "The Volga Boatman," and also in Educational comedies.

LAMONT, CHARLES: b. San Francisco, Cal., May 5, 1898, in theatre dressing room; h. 5 feet 5 inches; brown hair and blue eyes; w. 145 pounds; e. L'Eglise du Sacre Coeur, Paris, France, his stage training coming through three generations of show people; m. Estelle Bradley, professional; hy, reading, fishing, hunting and gardening. Has directed such pictures as "My Kid," "Bachelor Babies," "Navy Beans," "Come to Papa," featuring Big Boy; "Companionate Service" and "Circus Blues," featuring Dorothy Devore; "Brunettes Prefer Gentlemen" and "The Quiet Worker," featuring Jerry Drew; "Monty of the Mounted" and "The Half Pint Hero," featuring Lupino Lane; "Live News" and "Wild Cat Valley," featuring Johnny Arthur, and "Yankee Doodle Duke," featuring Ralph Graves.

LENI, PAUL: b. Stuttgart, Wurttemberg, Germany, July 8, 1885; h. 5 feet 1 inch; black hair and green eyes; w. 230 pounds; p. deceased; e. German schools and in Berlin University for Creative Arts (Bildende Kuenste); m. Lore Sello, ex-professional; hy, motion pictures. Did theatrical work since 1903 in Berlin and other European cities. Proprietor of Die Gondel, a theatre in Berlin, for some time. Started working in pictures in 1910 for Vitascopie Union, Paul Leni productions and Ufa. Among his pictures are "The Man Who Laughs," "The Cat and the Canary" and "The Last Warning," all for Universal.

LeROY, Mervyn: b. San Francisco, Cal., October 15; h. 5 feet 7½ inches; brown hair and blue eyes; w. 130 pounds; p. Edna Teeple and Harry M. LeRoy, non-professionals; eight years in vaudeville and productions; m. Edna Murphy, professional; hy, polo, tennis, golf and motion pictures. Directed such pictures as "No Place to Go," "Flying Romeos," "Harold Teen," "Oh Kay" and "Naughty Baby."

LEE, ROWLAND V.: b. Findlay, O.; h. 5 feet 10 inches; light brown hair and blue eyes; w. 160 pounds; p. non-professionals; e. Findlay high school and Columbia university; married; hy, travel and study of screen technique. Studied drama at Columbia university; then went on the stage in New York City following graduation. Enlisted, and following the war came to Hollywood to enter pictures, rooming with John Gilbert. Had directing in mind as his



Emerson productions. First National and Paramount studios. During the world war he left pictures to serve with the intelligence department of the government, accompanying President Wilson to Europe as chief photographer. Returned to Hollywood in 1919 and has since directed "Woman's Place," "Red Hot Romance," "The Lane That Had No Turning," "Anna Ascends," "Dark Secrets," "Law of the Lawless," "To the Last Man," "Call of the Canyon," "Empty Hands," "The Gods of the Sea," "A Son of His Father," "Adventure," "The Devil's Cargo," "Lord Jim," "The Blind Goddess," "Mantrap," "The Rough Riders," "The Way of All Flesh," "Hula," "Abie's Irish Rose" and "Wolf Song."

FRENCH, WILLIAM: r. n., Lem F. Kennedy; b. Jasper, Tenn., February 4, 1885; h. 5 feet 8½ inches; dark hair and grey eyes; w. 174 pounds; p. Margaret and Robert S. Kennedy, non-professionals; e. Chattanooga high school and studied dramatic elocution for two years, prior to stage career; m. Edith Alma Wolfe, non-professional; hy, fishing, hiking and all clean, wholesome outdoor sports. Has never used liquor or tobacco in any form; takes exercises daily in order to keep physically fit. Stage experience consists of 13 years in stock and vaudeville, his first stock engagement being with the Atlantic Stock company at the age of 17. Played Coast cities for several seasons; thence to Southern and Western vaudeville circuits in a ventriloquist act until 1914; also one season with a minstrel troupe and one with the side show of a two ring circus. Stage experience has been diversified and a bit colorful. Deserted the stage for the screen in January 1915, his first experience being with Southland Pictures, Inc., where he played the

sity, New York; m. Athole Shearer, non-professional; hy, golf and aviation. No stage experience. Screen experience as director of "Fazil," "A Girl in Every Port," "The Air Circus," "Paid to Love" and "Cradle Snatchers."

HILL, GEORGE W.: b. Kansas City, Kan.; h. 6 feet ½ inch; dark hair and eyes; w. 210 pounds; p. Isal Nancy and Herbert Boyd Hill; e. Stanford university, Berkeley, Cal.; hy, swimming and aviation. Started his picture career with D. W. Griffith as cameraman; then captain in the United States Army during the war. Has directed such pictures as "The Limited Mail," "Zander the Great," "Tell It to the Marines," "The Callahans and the Murphys," "The Cossacks" and "The Flying Feet."

HILL, R. F.: m. Port Rothen, Ont., Canada, April 14, 1886; h. 6 feet ½ inch; white hair and black eyes; w. 200 pounds; p. Agnes Hawky and James J. Hill, non-professionals; m. Rhi Gallacher, professional; hy, fishing and training parrots. Seven years with stock and road shows. Started working for Universal July 29, 1914. Has written "Almost a Husband," "Water, Water Everywhere," "Jubilo," "Upstairs" and "Doctor's Disagree." Directed Bill Desmond in "Shadows of the North" and "Breathless Moments;" Herbert Rawlinson in "Jack O'Clubs" and "Dark Stairways;" Laura LaPlante in "Crooked Alley," "Excitement," "Dangerous Blonde" and "Young Ideas."

HOFFMAN, RENAUD: b. Germany, 1900; h. 5 feet 8 inches; brown hair and eyes; w. 140 pounds; p. Wilhelm Hoffman, non-professional; e. in Europe, no stage training; m. non-professional; hy, art and language. His first contact with motion pictures came as the head of one of the largest slide companies in the coun-

"Zander the Great"

"The Limited Mail"

**"Tell It to The
Marines"**

"The Cossacks"

**"The Flying
Fleet"**

George Hill Productions
for
Metro-Goldwyn-Mayer



goal and was first signed by Fox to direct "Havoc;" later "As No Man Has Loved." Then signed with Paramount.

LEONARD, ROBERT Z.: b. Chicago, Ill., October 7, 1889; h. 6 feet 1 inch; auburn hair and blue eyes; w. 210 pounds; p. non-professionals; e. University of Colorado, Boulder, Col., and received his stage training in 1904 in a dramatic play and as a singer in quartet; m. Gertrude Olmstead, professional; hy, golf.

LUBITSCH, ERNST: b. Berlin, January 28; h. 5 feet 7 inches; black hair and brown eyes; w. 142 pounds; received his stage training under Max Reinhardt. While working as a clerk in his father's clothing store in Berlin he studied acting under Victor Arnold, a famous stage comedian. At 19, Arnold took Lubitsch to Max Reinhardt who gave him a small part. He remained with Reinhardt for two years, dividing his time between the stage and screen; played his first screen role, a comedy part, in 1913; in 1918 he produced "Carmen," which was released in the United States under the title of "Gypsy Blood." This same year he produced "Madame Du Barry," starring Pola Negri, which was released in this country as "Passion." He also produced "Deception," "The Loves of Pharaoh," "The Wildcat," "The Doll" and others. Thence to Hollywood to direct Mary Pickford in "Rosita." Has since made "Montmartre," "The Marriage Circle," "Three Women" and "Forbidden Paradise" in 1924; "Kiss Me Again" and "Lady Windermere's Fan" in 1925; "So This Is Marriage" in 1926; "The Student Prince" in 1927, and "The Patriot" in 1928.

McLEOD, NORMAN Z.: b. Grayling, Mich., September 30, 1898; h. 5 feet 8 inches; grey hair and eyes; w. 156 pounds; p. Martha Ellen McLeod and Rev. W. E. Grayling, non-professionals; e. three years of flying during the war, University of Washington, b.s. and m.s. degrees; no stage training; m. Evelyn War, non-professional; hy, golf and fishing. Cartoonist for Christie and wrote comedy subtitles for nine years. Directed "Taking a Chance" for Fox.

MEHNDES, LOTHAR: b. Berlin, Germany, May 19, 1894; h. 5 feet 7 inches; brown hair and blue eyes; w. 140 pounds; received his stage training with Max Reinhardt, Berlin Deutsches theatre, and Burg theatre, Vienna; not married. Under Reinhardt in the Deutsches theatre in Berlin; theatre 1 D Koeniggratzerstrasse; Burg theatre and Volks theatre in Vienna; joined Reinhardt on leaving high school in Berlin. His greatest stage role was that of "Hamlet." He entered motion pictures in Berlin for Ufa after leaving the stage; directed pictures in Berlin where Robert T. Kane saw him and brought him to the United States to direct "The Prince of Tempters" for First National. His next was "Convoy" for First National; then "A Night of Mystery" and "Interference" for Paramount.

NEILAN, MARSHALL (Mickey): b. San Bernardino, Cal.; h. 5 feet 9½ inches; dark brown hair and blue eyes; w. 165 pounds; e. public schools of Los Angeles and one year at Harvard Military academy; m. Blanche Sweet, professional. Directed "Take Me Home," "The Last Haul," "Taxi 13," "Fog" (just completed) for Herbert Wilcox; and "Venus of Venice" for First National.

NIBLO, FRED: b. York, Neb., January 6; h. 6 feet; brown hair and eyes; w. 180 pounds; p. non-professional; e. York, Neb., public schools; m. Enid Bennett, ex-professional; hy, tennis. Toured every English speaking country as a stage star as well as a producer and director of plays for 25 years. Starred in "Hit the Trail Holiday" and "Fortune Hunter." Altogether he has directed 52 pictures, but only 15 in the last six years such as "Ben Hur," "The Temptress," "Mark of Zorro," "Three Musketeers," "Blood and Sand," "Camille," "The Mysterious Lady," "Dream of Love" and "Two Lovers." Now in preparation John Gilbert's "Redemption," by Tolstoi, for Metro-Goldwyn-Mayer, a "talkie."

REED, LUTHER: b. Berlin, Wis.; e. Beloit, Wis., Ethical Culture school, New York City and the Columbia university. Is the author of "Dear Me" produced by John Golden in 1920; "The Scarlet Man" produced at Henry Miller theatre, New York City; formerly, at various times, music, shipping and dramatic editor of the "New York Herald." In 1916 wrote scenarios for Lasky. Later wrote titles

for Universal. Went to France during the world war as second lieutenant with the 77th division overseas, returning after the war to Hollywood and joined the Metro scenario department where he remained one year; also spent one year with Thomas Ince. In 1921 with William Randolph Hearst's Cosmopolitan productions doing Marion Davies' screen stories including "When Knighthood Was in Flower," "Little Old New York," "Janice Meredith," "Yolanda" and "Zander the Great." In 1925 went to Paramount as a scenario writer and within six months became a director, making "Ace of Cads" and "Evening Clothes," starring Adolphe Menjou; "New York" with Lois Wilson and Ricardo Cortez; "World at Her Feet" and "Honeymoon Hate" starring Florence Vidor; "Shanghai Bound" starring Richard Dix; and "Sawdust Paradise" starring Esther Ralston. Loaned to Caddo to direct "Hell's Angels." In 1928 went to Fox Films as supervisor.

ROBERTS, STEPHEN: b. Summersville, W. Va., November 23, 1895; h. 5 feet 6 inches; black hair and brown eyes; w. 140 pounds; p. Vina B. and Dr. S. F. Roberts, non-professionals; e. Huntington and Wheeling, W. Va., high schools and the Ohio State university, Columbus, O.; m. Vee Eva Wolf, non-professional; hy, hunting and fishing. Assistant director for one year with William S. Hart and Thomas H. Ince; eight months for Fox. Director for five and one-half years for Educational.

ROBERTSON, JOHN S.: b. Ontario, Can., June 14, 1878; h. 6 feet; brown hair and hazel eyes; w. 200 pounds; p. non-professionals; e. public schools of Ontario, St. Thomas school, Western university; on stage until 1914; m. Josephine Lovett, professional (writer).

ROGELL, ALBERT: b. Oklahoma City, Okla., August 21, 1901; h. 5 feet 10½ inches; brown hair and blue eyes; w. 170 pounds; p. Fannie and Benjamin Rogell, non-professionals; e. high school in Spokane, Wash., Washington Street college, and has had stage training; m. Marion Douglas, actress; hy, tennis, outdoor sports, hunting and golf. Screen career of six years as director of "The Wanderer" and "The Spaniard" in 1925; "What Price Glory," "Lucky Lady," and "Lady of the Harem" in 1926; "Two Arabian Knights," "The Gorilla," "The Love Thrill" and "Cheating Cheaters" in 1927; also directed "Shepherd of the Hills," "The Lone Wolf's Daughter," Ken Maynard of First National and an original series of the late Fred Thomson.

SANTELL, ALFRED: b. San Francisco; e. San Francisco high school; trained to be an architect, started writing stories on the side while working at it in Los Angeles office. Advised by the manager of the Lubin company to give up his architectural career, he went to Coronado and wrote stories, designed sets and directed them; also acted in a few. Later joined the American Film Company at Santa Barbara as scenarist and directed short comedies with Kalem, World Comedies, Joe Martin comedies and others; then graduated into the feature field and has directed such stars as: Richard Barthelmess in "The Patent Leather Kid," "The Little Shepherd of Kingdom Come" and "The Wheel of Chance"; Colleen Moore in "Orchids and Ermine"; "Corinne Griffith in "Classified"; "The Gorilla," the mystery picture, and many others. Latest First National picture was "Show Girl" with Alice White.

SCHERTZINGER, VICTOR: b. Mahaway City, Pa., 1889; h. 5 feet 11 inches; brown hair and eyes; w. 189 pounds; p. non-professionals; e. Philadelphia high school, Brown University, University of Brussels; a concert violinist with Sembrich, Sousa, Prior, Calve and others; hy, music. In Europe for several years on the concert stage as violinist; several years as orchestra leader of New York musical comedies; later leader of Belasco theatre orchestra in Los Angeles. He was the first man to write a musical score for pictures, the picture being "Civilization," a Thomas H. Ince production; this led to directing. He has directed many successful productions, his most recent being for Paramount.

ST. CLAIR, MALCOLM: b. Los Angeles, Cal.; h. 6 feet 3 inches; brown hair and blue eyes; w. 165 pounds; p. Norman St. Clair, non-professional; e. Los Angeles high school; married. Worked for Sennett in comedies, then scenarios, then to Metro to direct Buster Keaton. Later directed H. C. Witwer's "Fighting Blood" series; now with Paramount.

SEDGWICK, EDWARD: b. Galveston, Texas, November 7, 1892; h. 6 feet; dark hair and blue eyes; w. 251 pounds; p. Josephine Walker and Edward Sedgwick, professionals; e. St. Mary's university of Texas; hy, song writing and athletics. Appeared in the legitimate production, "The Celebrated Case," in 1895, as child actor.

Screen experience as director of "Live Wires," and "Chasing the Moon" for Fox; "Do and Dare," "Broadway or Bust," "The Thrill Chasers," "Lorraine of the Lions" and "The Flaming Frontier" for Universal; and "Tin Hats," "Slide, Kelly, Slide," "Spring Fever," "The Cameraman" and "The Spite Marriage" for Metro-Goldwyn-Mayer.

SEITER, WILLIAM: b. New York City; h. 6 feet 1 inch; black hair and hazel eyes; w. 195 pounds; p. Loretta and Col. Charles Jacob Seiter, non-professionals; e. Hudson River Military academy; m. Laura LaPlante, professional; hy, golf, is one of the best amateur golfers on the Pacific Coast. Won last director's tournament, and is a member of Lakeside Club team, also splendid tennis player and horseman. Has directed such First National pictures as "Happiness Ahead," "Synthetic Sin," "Why Be Good," "Water Front," "Outcast" and "Prisoners."

STRAYER, FRANK: b. Altoona, Pa., September 21; h. 5 feet 10½ inches; brown hair and blue eyes; w. 135 pounds; p. Elizabeth and Reuben A. Strayer, non-professionals; e. Wilkesburg, Pa., Pennsylvania Military college and Carnegie Tech; m. Irma Rogers, non-professional. A year and a half with the Rowland stock company in Pennsylvania; one year with Baker players, also in Pennsylvania, and on the road with Edward Preble show, "The Prince Chap," for six months. Directed "Enemies of Men," "Stepping Out," "Lure of the Wild," "Fate of a Flirt" and "Sweet Rosie O'Grady" for Columbia; and "Rough House Rosie," "Now We're in the Air," "Partners in Crime," "Just Married" and "Moran of the Marines" for Paramount.

TAUROG, NORMAN: b. Chicago, Ill., February 23; e. New York City and Indianapolis, Ind.; m. non-professional; hy, football, baseball and swimming. Has had some stage experience. Entered pictures in 1913, and has directed Larry Semon comedies (Vitagraph), and Lloyd Hamilton comedies (Educational). In five years he has directed 116 two-reel subjects. Recently directed "The Ghetto," starring George Jessel (Tiffany-Stahl); "The Farmer's Daughter" (Fox), "The Diplomats" (Fox-Movietone), with Clark and McCullough. Now signed on a long term contract to direct for Fox.

TUTTLE, FRANK: b. New York City, August 6; h. 6 feet; dark brown hair and brown eyes; w. 170 pounds; p. Helen Hislop Dadds and Fred Bradley Tuttle, non-professionals; e. public schools in New York City, the Hill school, at Yale, and received his stage training as president of Yale University Dramatic Association; m. Fredericka Staats, non-professional; hy, fencing and writing. Amateur theatrical experience in Yale; then assistant editor of "Vanity Fair," later publicity representative for the Metropolitan Musical Bureau, most of his experience being from the writing angle. Screen career began as a continuity writer for Paramount, doing the screen play for "The Kentuckians" and "The Conquest of Canaan." Then he organized the Film Guild and directed five pictures; rejoined Paramount later and has directed "Dangerous Money," "Miss Bluebeard," "A Kiss in the Dark," "The Manicure Girl," "The Lucky Devil," "Lovers in Quarantine," "The American Venus," "The Untamed Lady," "Kid Boots," "Love 'em and Leave 'em," "Blind Alleys," "Time to Love," "One Woman to Another," "The Spotlight," "Love and Learn," "Something Always Happens," "Varsity," "His Private Life" and "Marquise Preferred."

VIDOR, KING WALLIS: b. Galveston, Tex., February 8, 1895; h. 5 feet 11½ inches; black hair and blue eyes; w. 189 pounds; p. Kate Wallis and Charles Shelton Vidor, non-professionals; e. private school at Galveston, Tex., and the Peacock Military Academy, San Antonio, Tex., and Tome college, Port Deposit, Md.; m. Eleanor Boardman, professional; hy, tennis and boating. He has directed "Turn in the Road," "The Jack Knife Man," "Peg O' My Heart," "Three Wise Fools," "The Sky Pilot," "Wild Oranges," "La Boheme," "Bardelys the Magnificent," "The Big Parade," "The Crowd," "The Patsy" and many others.

VON STERNBERG, JOSEPH: b. Vienna, Austria; h. 5 feet 5 inches; black hair and grey eyes; w. 145 pounds; stage training in Vienna; m. Riza Royce, non-professional; hy, golf, music and art. Directed "Salvation Hunters," "Underworld," "The Last Command," "Dragnet," "Docks of New York" and "The Case of Lena Smith" for Paramount.

WHITE, JULES J.: b. Budapest, Austria-Hungary, September 17, 1900; h. 5 feet 9 inches; brown hair and blue eyes; w. 155 pounds; p. non-professionals; e. in Germany; m. non-professional; hy, riding, hunting and



John Stone

Scenarist
Fox Film Corp.

*Student of the Box
Office*

1925

"THE TIMBER WOLF"
"GOLD HEELS"

1926

"THE GREAT TRAIN ROBBERY"
"THREE BAD MEN"
"NO MAN'S GOLD"

1927

"NEVADA"
"THE LAST TRAIL"
"ARIZONA BOUND"
"DRUMS OF THE DESERT"
"BRONCHO BUSTER"
"LAST OUTLAW"

1928

"THE PLAY GIRL"
"ROAD HOUSE"
"WESTERN ROMANCE"
"PREP AND PEP"
"HOMESICK"
"NOBODY'S CHILDREN"
"CAPTAIN LASH"
"FUGITIVES"



fishing. A juvenile actor with Pathe in 1910, then film editor with Educational in 1920, continuing as such until 1925. Started directing comedies for Educational in 1925 and created the character of Big Boy in his first starring juvenile comedy. Directed for Fox one year (1926-27), returning to Educational in 1927; now with Educational, his latest release being "Hold That Monkey," a Mermaid comedy.

WOOD, SAM: b, Philadelphia, Pa., July 10, 1883; h, 6 feet; brown hair and eyes; w, 170 pounds; p, Katherin Corn and William H.

Wood, non-professionals; e, M. Hall Stanton school, Philadelphia, Pa., and has had some stage training; m, Clara L. Roush, non-professional; hy, football, rowing and bridge. Directed Wallace Reid in "Double Speed," "Excuse My Dust," "What's Your Hurry?," "Sick Abed" and "The Dancin' Fool;" Wanda Hawley in "Her First Eloquence," "The Snob" and "The Beloved Villain;" Ethel Clayton in "The City Sparrow;" Jackie Coogan in "Peck's Bad Boy;" Gloria Swanson in "The Great Moment," "Under the Lash," "Her Husband's Trademark," "The Gilded Cage," "My American Wife," "The

Prodigal Daughter," "Bluebird's Eighth Wife," "Beyond the Rocks" and "Don't Tell Everything." Also directed an all star cast in "His Children's Children," "The Next Corner Bluff;" Harold Bell Wright's "Mine with the Iron Door," "The Recreation of Brian Kent;" as well as the Paramount School novices in "Fascinating Youth;" Red Grange in "One Minute to Play;" Karl Dane and George K. Arthur in "Rookies;" Marion Davies in "The Fair Co-Ed;" Norma Shearer in "The Latest from Paris," and William Haines in "Telling the World."

WRITERS

AHEARN, THOMAS J.: b, Dallas, Tex., February 23, 1904; h, 5 feet 10 inches; reddish brown hair and light grey eyes; w, 170 pounds; p, Mrs. E. Ahearn, of Dallas Tex., father (deceased), non-professionals; e, Dallas Academy, University of Dallas, Notre Dame and Yale 47 Workshop; received his stage training in Yale 47 Workshop and in Poli stock in New Haven, Conn.; not married; hy, tennis and handball. Stage experience in stock; and six months writing originals for Paramount, also sound sequences.

ANDERSON, DORIS: b, Chico, Cal., November 14; h, 5 feet 8 inches; brown hair and eyes; w, 135 pounds; e, Oakland High school and the University of California; not married; hy, writing. Has written scenarios on "Her Honor the Governor" in 1926; "Afraid to Love," "Kiss In a Taxi," "World at Her Feet," "Hula," "Ain't Love Funny?" and "Ten Modern Commandments" in 1927. Her recent work includes "Wolf of Wall Street" and "Three Sinners."

ARTHUR, JULIAN: r. n., Arthur Julian Zellner, b, Memphis, Tenn., December 2; h, 4 feet 6½ inches; brown hair and eyes; w, 150 pounds; p, Anna and David Zellner, non-professionals; e, Linden High school, Memphis, and Louisiana State University, Baton Rouge, La.; m, Helen Lovett, non-professional; hy, radio and experimental mechanics. Writer of many screen originals and adaptations, Editor Eastern Metro Studio; editor Old American at Santa Barbara; New York representative for the past five years of Douglas Fairbanks and Mary Pickford. Now publicity director at studio.

BAKER, C. GRAHAM: b, Evansville, Ind., July 16; h, 5 feet 6 inches; reddish-brown hair and blue eyes; w, 150 pounds; e, Boys High school, Brooklyn; m, non-professional; hy, tennis. No stage experience. Screen experience as writer and director. Did scenarios for "The Little Minister" in 1925; "Broken Hearts of Hollywood," "My Official Wife," "Millionaires" and "Just Suppose" in 1926; "Finger Prints," "White Flannels," "Irish Hearts," "Girl from Chicago," "Slightly Used," "Husbands for Rent," "Third Degree," "Matinee Ladies" and "Heart of Maryland" in 1927; and "The Singing Fool," "Conquest," "Alimony Annie," "She Knew Men," "Faney Baggage" and "The Air Circus" in 1928.

BALDWIN, EARL: b, Newark, N. J., January 11, 1903; h, 5 feet 11 inches; brown hair and eyes; w, 140 pounds, p, Ella M. and Edward J. Baldwin, non-professionals; e, West Orange, N. J., high school and the American Institute of Banking in New York City; m, Mildred C. Lamb, professional—one of the Lamb Sisters; hy, watching musical comedies from first row, golf, football and poker. Has written 32 musical comedy tabs, numerous revues and sketches; wrote the book of "Hollywood Music Box Revue," starring Lupino Lane; acted as play reviewer for Metro-Goldwyn-Mayer on Broadway for two years; gagged most of Metro-Goldwyn-Mayer's comedies for the past five years; wrote screen play and continuity for "Brotherly Love," starring Karl Dane and George K. Arthur.

BOYLAN, MALCOLM STUART: b, Chicago, Ill., April 13, 1897; h, 6 feet; brown hair and hazel eyes; w, 180 pounds; p, Grace Duffie Boylan, novelist; e, by tutor and in Bermuda; m, Josephine Boylan, newspaper woman; hy,

polo, golf and book collecting. Has been newspaper man, publicity director and title writer. Now editorial supervisor for Fox. Titled "What Price Glory" and 70 other big productions for Fox. Is under three year contract.

BUFFINGTON, ADELE: b, St. Louis, Mo., February 12, 1900; h, 5 feet 6 inches; brown hair and eyes; w, 145 pounds; p, Marie E. Frederick and Adolph Durgdorfer, non-professionals; e, public schools in St. Louis, Mo.; no stage training; m, Edward Vore, non-professional; hy, tennis. Wrote "Free to Love" and "That Man Jack" in 1925; "The Lawful Cheaters," "The Galloping Cowboy" and "The Test of Donald Norton" in 1926; "Broadway After Midnight" and "Eager Lips" in 1927; and in 1928, "Times Square," "Something to Love" for Gotham; "The River Woman"; "The Phantom City" for First National; "Petticoats and Cactus" for Fox; and "Coney Island" and "Dancing Hoofs" for R K O.

CLARK J. AUBREY: b, Buffalo, N. Y., September 5, 1903; h, 5 feet 7½ inches; black hair and brown eyes; w, 125 pounds; p, Ruth I. and James A. Clark, non-professionals; e, Hutchinson high school, Buffalo, N. Y., and Middlebury college, Middlebury, Vt., received stage training in Yale 47 Workshop under George Pierce Baker; hy, reading. Sage experience gathered in bits in stock with Garry McGarry Players in Buffalo, N. Y.; Court Street Players, Buffalo, N. Y., and Poli Players in New Haven, Conn. Screen experience consists of six months with the scenario department of Paramount writing original stories and dialogue.

COLDEWAY, ANTHONY: b, Louisville, Ky., 1887; h, 6 feet; grey hair and eyes; w, 150 pounds; p, Mary Weller and William G. Colde-way; e, Kenyon Military Academy and Kenyon college; m, non-professional. Fifteen years' screen experience as a writer and now editor at Warner Brothers Studio. Current pictures, adaptation and continuity, are "Noah's Ark," "Glorious Betsy" and "Women They Talk About."

CONSELMAN, WILLIAM MARIEN: b, Brooklyn, N. Y., July 10, 1896; h, 5 feet 10½ inches; brown hair and eyes; w, 155 pounds; p, Mary Connolly and Harry Conselman, professionals; m, Mina Rambo, non-professional; hy, collecting modern first editions and tennis. On the stage in "Mother Goose," Klaw and Erlanger production, for one year (1904-5). He is author of "Dressed to Kill" (Fox), "High School Hero" (Fox), "Prep and Pep" (Fox), "Why Sailors Go Wrong" (Fox), "Pajamas" (Fox) and "News Parade" (Fox); "Way of the Strong" (Columbia) and "Ella Cinders" (First National). Also supervised "Dressed to Kill" (Fox), "High School Hero" (Fox), "Prep and Pep" (Fox), "Why Sailors Go Wrong" (Fox), "Pajamas" (Fox), "Silk Legs" (Fox), "Chicken a la King" (Fox), "Making the Grade" (Fox), "Farmer's Daughter" (Fox), "Plastered in Paris" (Fox), "Win That Girl" (Fox) and "Listen Baby" (Pathe). Adapter for "Listen Baby" (Pathe) and "Slaves of Beauty" (Fox). Wrote titles for "La Boheme" (Metro-Goldwyn-Mayer), "Into Her Kingdom" (First National), "Exchange of Wives" (Metro-Goldwyn-Mayer), "Ankles Preferred" (Fox), "Rich But Honest" (Fox), "War Horse" (Fox), "Secret Studio" (Fox), and "Canyon of Light" (Fox). Also the author of the prize play "And Then What?" produced in San Diego, September, 1923, as well as creator of the comic strips "Ella Cinders" and "Good Time Guy."

CUMMINS, DWIGHT W.: b, San Francisco, Cal., February 23; h, 5 feet 10½ inches; black hair and blue grey eyes; w, 135 pounds; p, Jessie and Harold Wirt Cummins, e, San Francisco High school; private school in Sierras

and a graduate of the University of California, Southern branch; m, Dorothy Yost, scenarist; hy, boating and fishing. Has written the scenarios for "New Year's Eve," "The River" and "False Colors" for Fox.

DARLING, W. SCOTT: b, Toronto, Ontario, Canada; e, in Toronto High school, Dollar academy, Edinburgh, Scotland, and has had training at newspaper work; m, non-professional; hy, raising Scotch terriers. The city editor of "Winnipeg Telegram" and "Buffalo Inquirer" and collaborated with James Oliver Curwood for three years. Has written short fiction stories for various current magazines; started in pictures in 1918 as writer for Christie; then became scenario editor there for three years; later comedy supervisor for Universal (three years), and has directed 18 pictures for Universal and Christie as well as writing. Wrote first "Van Bibber" comedies for Fox; also wrote "Two Fisted Jones" in 1925, "On Ze Boulevard," "Torpy and Eva" and "Yours to Command" in 1927, and "The Leatherneck" series, which established Reginald Denny.

DIGGS, JR., RICHARD H.: b, Riderwood, Md., October 18, 1903; h, 5 feet 9½ inches; blonde hair and brown eyes; w, 142 pounds; p, Mary King and Richard H. Diggs, e, Gilman Country school and Yale University; received stage training at the Yale 47 Workshop in New Haven, Conn.; hy, foreign affairs and travel. Stage experience at the Little theatre, New Haven, and Yale 47 Workshop. Also a member of the Yale Group of writers in the 47 Workshop brought to the West Coast studios of the Paramount Famous Lasky in September, 1928. Now writing originals and dialogue sequences on the Paramount lot.

DOHERTY, ETHEL: b, Los Angeles, Cal.; h, 5 feet 4 inches; brown hair and blue eyes; w, 120 pounds; p, Sarah Amsden and Dr. Alfred A. Doherty, non-professionals; e, Nogales, Ariz., high school and Tempe Normal school, U. S. C., and the University of California, Berkeley; not married. Was scenarist for "The Vanishing American" in 1925; "Behind the Front," "The Runaway," "Stranded in Paris" and "Mantrap" in 1926; "Hula," "Honeymoon Hate," "Figures Don't Lie," "Rough House Rosie," "Ten Modern Commandments," "The Showdown," "The Fifty-Fifty Girl," "Take Me Home," "Manhattan Cocktail" and "His Private Life" in 1927; and in 1928, "Marquis Preferred." Also doing scenario for "Innocence of Paris" early this year.

DOTY, DOUGLAS: b, New York City; h, 5 feet 9 inches; w, 145 pounds; e, Columbia university; m, Gladys MacLaglan of San Diego, professional, directress of dancing at Denishawn; hy, gardening. Screen experience as writer of "With This Ring," "The King on Main Street," "The Great Sensation," "The Wedding Song," "The Danger Signal," "The Wife of the Centaur" and "Fighting the Flames" in 1925; "The Unchastened Woman," "Man Bait," "Red Dice" and "Young April" in 1926; "Fighting Eagle," "Dress Parade," "Van-ity" and "Nobody's Widow" in 1927; and in 1928, "Dry Martini," "Romance of the Underworld," "The Veiled Lady" (not released yet) and "King of Rhymer Rifles" for Fox.

EARLY, DUDLEY: b, Paris, Tex., January 18, 1903; h, 5 feet 9½ inches; dark brown hair and grey eyes; p, W. L. Early, non-professional; e, Waco, Tex., high school and Texas A. and M. college, Bryan, Tex. Screen experience of five years consists of writing mostly. Is now writing for the screen in all its branches, including dialogue for United Artists. Also, assistant to John W. Considine, Jr., general production manager.



ROWLAND V. LEE



—Directed—

THE FIRST KISS: Special cast—50%. December 10-11. The best picture from Paramount since "Old Ironsides." Pleased the few who saw it. Print and photography fair. Six reels—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

"THE FIRST KISS"

LOVES OF AN ACTRESS: Pola Negri—A splendid picture splendidly acted. Surpassed only by an impersonation of the great French actress Rachel that was at times majestic.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

"LOVES OF AN ACTRESS"

"THE WOLF OF WALL STREET"

FARNHAM, JOSEPH WHITE: b. New Haven, Conn., December 2, 1884; h. 6 feet 1 inch; brown hair and blue eyes; w. 240 pounds; p. Anna Elizabeth Ahl and G. Fred Farnham, non-professionals; e. Yonkers high school, New York; m. Emily Ardis, non-professional; hy. collecting cacti and football. Began writing in 1911 for the New York Morning Telegraph, using non-de-plume of Gordon Trent; then assistant general manager of the Film Supply Company of America. Returned to writing again on The Billboard, under the pseudonym of The Big Fellow in 1912; in 1913 became advertising and publicity manager of All Star Feature Corporation, later becoming secretary of that organization. In 1915 he made a trip to Europe representing the Carnegie Peace Foundation to secure motion pictures of the war. With the Lubin Manufacturing Company in 1915 as advertising manager; in 1916 an independent exhibitor of estate right films; and in the same year became president of Amalgamated Photo-play Service, a motion picture play and player agency. In 1917 general manager of Froham Amusement Corporation; in 1918 editor and publisher of The Harpoon; in 1919 an independent and free lance title writer and editor of pictures and in 1924 became editor and title writer for Metro-Goldwyn-Mayer Corporation. Pictures titled and edited by him are "Charley's Aunt," "Greedy," "Up in Mabel's Room," "The Unholy Three," "Mike," "Pretty Ladies," "The Mystic," "The Big Parade," "The Circle," "Lights of Old Broadway," "The Midshipman," "Bright Lights," "His Secretary," "Sally, Irene and Mary," "Dance Madness," "The Blackbird," "The Auction Block," "Beverly of Graustark," "Brown of Harvard," "The Road to Mandalay," "The Waning Sex," "The Red Mill," "Upsage," "Tell It to the Marines," "Slide, Kelly, Slide," "The Show," "Rookies," "Frisco Sally Levy," "The Unknown," "Twelve Miles Out," "The Crowd," "The Trail of '98," "The Fair Co-Ed," "London After Midnight," "West Point," "The Big City," "The Latest From Paris," "Across to Singapore," "Laugh, Clown, Laugh," "The Actress," "Telling the World," "The Bellamy Trial," "While the City Sleeps," "Diamond Handcuffs," "The Cameraman," "Four Walls," "Alias Jimmy Valentine," "A Single Man," "West of Zanzibar," "The Tide of Empire," "Eagles of the Fleet," "A Man's Man," and many others.

FARNUM, DOROTHY: r. n., Dorothy Farnum Barber; b. New York City, June 10, 1900; h. 5 feet 4 inches; auburn hair and brown eyes; w. 110 pounds; p. non-professionals; e. Germantown Friends' school, Germantown, Philadelphia Pa.; m. Maurice Barber, non-professional; hy. travel, collecting antique, biographies, past and present, and work. Screen plays with Joseph M. Schenck as a writer for Constance Talmadge; with First National as a writer for Lionel Barrymore and all-star specials; with Cosmopolitan and United Artists; with Warner Brothers, wrote "Bean Brummel," "Babbit," "Lost Lady," and others; with Goldwyn's "Tess of the d'Urbervilles"; with Metro-Goldwyn-Mayer for three and one-half years, wrote "Bardelys the Magnificent," "The Temptress," "The Torrent," "The Divine Woman," for Greta Garbo; "Adrienne LeComteur," "The Pagan" and "The Doomed Regiment" being her most recent subjects.

FOX, FINIS: b. Caddo, Okla., October 8; h. 6 feet; grey hair and dark eyes; w. 185 pounds; p. Sally Priddy and Frank Marion Fox, non-professionals; e. Arkadelphia Methodist college, Arkadelphia, Ark., Polytechnic college, Ft. Worth, Tex., and the Ft. Worth university; m. Loris Fox, non-professional; hy. swimming, boating, fishing, tennis and golf. Twelve years screen experience writing for more than 50 stars—originals and adaptations. Has also produced and directed several pictures. Pictures with which he is credited are "My Son" in 1925; "The Flame of the Yukon," "The Speeding Venus," "The Danger Girl" and "Shipwrecked" in 1926; "Resurrection" in 1927; "Ramona," "Revenge" and "Evangeline" in 1929.

FURTHMAN, CHARLES: b. Chicago, Ill., October 3, 1884; h. 5 feet 10½ inches; brown hair and eyes; w. 165 pounds; p. Sara Ford and Edmund Furthman; e. Lake View high school, Chicago, and at Cornell and Notre Dame colleges; not married; hy. tennis and billiards. No stage experience. Screen experience with Universal as assistant general manager; scenario editor, supervisor and writer for Paramount. Has written original screen plays and adaptations on "The Goose Woman," "Blind Goddess," "The Way of All Flesh," "Padlocked," "Underworld," "The Dragnet," and "Sins of the Fathers."

GARNETT, TAY: b. Los Angeles, Cal., June 13; h. 6 feet; brown hair and hazel eyes; w. 179 pounds; p. R. T. and William M. Garnett,

non-professionals; e. Los Angeles high school; hy. yachting and flying. Wrote "The Strong Man," "The Cruise of the Jasper B.," "Rubber Tires," "White Gold," "The Wise Wife," "Sky-scraper," "The Cop," "Power," "Celebrity" and "The Spieler," also directing the last two.

GERAGHTY, TOM: b. Rushville, Ind., April 10, 1883; p. Mary and James Geraghty, non-professionals; e. Rushville high school; m. Carmen Ethel Dale, non-professional; hy. golf, riding, bridge and swimming. Has written "The Sporting Venus," "The Man Who found Himself," "Sackcloth and Scarlet," "Wild Wild Susan," and "Old Home Week" in 1925; "It's the Old Army Game," "So's Your Old Man" and "The New Klondike" in 1926; "Now We're in the Air," "Firemen Save My Child," "Wife Savers" and "Beau Sabreur" in 1927; and "Harold Teen," "Three Big Noise," "The Mad Hour," "Waterfront," "Synthetic Sin," "Naughty Baby" and "When Irish Eyes Are Smiling" in 1928.

GLEASON, JAMES: b. New York City; h. 6 feet; light brown hair and blue-grey eyes; w. 140 pounds; p. professionals; m. Lucile Webster, professional; hy. writing and beach life. Co-author of "Is Zat So."

HALSEY, FORREST: r. n., William Forrest Halsey; b. Roseville, N. J., November 9, 1877; h. 6 feet; brown hair and hazel eyes; w. 172 pounds; p. Marion Whittemore and Justice Ogden Halsey; e. Lewis academy and Artists institute; not married; hy. drawing. Experience in newspaper work with the "New York World" and art editor of "Hampton Magazine." Screen experience as writer and has written "Sally of the Sawdust," "Irish Luck," "Stage Struck," "The Cost of Folly," "Madame Sans Gene" and "Camille of the Barbary Coast" in 1925; "The Palm Beach Girl," "Dancing Mothers" and "Sorrows of Satan" in 1926; and "Ace of Cads," "Broadway Nights," "New York," "Divine Lady," "Saturday's Children" and "Her Prisoner."

HEATH, PERCY: b. Terry, Mo., 1885; p. Mary Jacobi and Alfred Heath, non-professionals; e. Baltimore college and the University of Maryland; m. Marcia Dodge, non-professional. Scenarist on such pictures as "Let's Go Gallagher" in 1925; "The Dice Woman" in 1926; "Ritzzy," "Rolled Stockings," "Fashions for Women," "Two Flaming Youths" and "Tell It to Sweeney" in 1927; and "Red Hair," "Three Week Ends," "Close Harmony" and "The Man I Love."

HOWELL, DOROTHY: b. Chicago, Ill., May 10, 1899; h. 5 feet 1 inch; brown hair and eyes; w. 110 pounds; p. Carolyn Lorenz and Elmer D. Howell, non-professionals; e. Elgin, Ill., high school; no stage training; not married. Has written scenarios for "The Great Sensation," "Fighting Youth," "Speed Mad," "The New Champion" and "Black Lighting" in 1925; "The Better Way," "Obey the Law" and "Sweet Rosie O'Grady" in 1926; "The Wreck," "The Clown," "Remember"—original, "The Kid Sister," "Stage Kisses," "Sally in Our Alley," "Alias the Lone Wolf," "College Hero," "Paying the Price," "Romantic Age," "Rich Men's Sons," "Price of Honor," "Bird of Prey" and "Wandering Girls" in 1927, and in 1928, "Ransom," "Virgin Lips," "The Street of Illusion," "Suh-marine" and the continuity of "Donovan Affair."

JACKSON, JOSEPH: b. Winchester, Ky., June 8, 1894; h. 5 feet 11 inches; dark brown hair and green eyes; w. 170 pounds; p. Florence Prewitt and Frank H. Jackson, non-professionals; e. Winchester Ky. high school and Kentucky Wesleyan college and Columbia university; m. Ethel Shannon, former actress. Is author of playlets used in vaudeville by Hobart Bosworth, Dustin Farnum, Gareth Hughes, Robert McKim, Carmel Meyers, Fannie Brice, and many others. Dialogue and titles for "The Singing Fool," "The Terror," "My Man," "Women they Talk About," "Tenderloin," "Caught in the Fog" and others.

JACKSON, MARION: b. Walla Walla, Wash.; h. 5 feet 5½ inches; brown hair and hazel eyes; w. 135 pounds; p. Ida Beach and Col. James Jackson; e. St. Helen's Hall, Portland, Ore.; not married; hy. cats. Her scenarios include "The Bandit's Baby," "The Wild Bull's Lair" and "Ridin' the Wind" in 1925; "Senor Daredevil," "Satan Town," "The Unknown Cavalier" and "Mike" in 1926; "The Devil's Saddle," "Red Raiders," "Overland Stage," "Men of Daring," "Gun Gospel," "Land Beyond the Law," "Arizona Bound" and "Somewhere in Sonora" in 1927; and in 1928 worked for Ken Maynard on "The Glorious Trail" for First National, and "California Mail," "Shepherd of the Hills" and "The Wagon Master," also First National productions.

KENYON, CHARLES: b. San Francisco, Cal., November 2, 1880; p. Alice Cook Palmer and

Curtis George Kenyon, non-professionals; e. Trinity school, San Francisco, University of California and Stanford university; m. Jane Winton, professional. Began writing scenarios in 1925 and in 1927 wrote "Alias the Deacon," "Butterflies in the Rain" and "Surrender"; in 1928, "Show Boat," "The Braggart," "Girl on the Barge," "The Last Act," "Viennese Lovers," "Foreign Legion," "Grease Paint," "The Play Goes On" and "Evidence."

LEE, DONALD W.: b. Manistee, Mich.; p. Marie Nelson and C. W. Lee, ex-professionals; e. DeWitt Clinton High school, New York City, and Columbia university; m. Beatrice Erwin, professional; hy. sculpture and painting. Amateur stage experience. Has written scenarios for "Dick Turpin," "The Calgary Stampede" and "The Last Man on Earth" in 1925; "Tin Hats" in 1926; "Doom's Day" in 1927, and others not yet released.

LEE, ROBERT NELSON: b. Butte, Mont., May 12, 1890; p. Marie Nelson and C. W. Lee, ex-professionals; e. South Orange, N. J., High school; m. Betty Torpen, non-professional; hy. all athletics. Has written scenarios for "The Hunted Woman," "In Love with Love" and "As No Man Has Loved" in 1925; "The Fire Brigade" and "The Outsider" in 1926; "Ritzzy," "Underworld" and "The Rough Rider" in 1927; and in 1928, "The Charlatan," "Midnight Madness" and "The Mighty Stream."

LIEBE, HAPSBURG: r. n., Charles Haven Liebe; b. Johnson City, Tenn., October 17, 1880; h. 5 feet 8½ inches; brown hair and blue eyes; w. 156 pounds; p. Josephine H. and George F. Liebe, non-professionals; m. Harriet Lee White, non-professional; hy. fishing and shooting. No stage experience. Is the author of 600 published stories, long and short, from which some 25 motion pictures have been made, including "Bill Apperson's Boy," with Jack Pickford; "Trimmed," with Hoot Gibson, "No Law for a Larimore," for Mary Carr; "Down on the Swanee River," with Charles Emmett Mack and Mary Thurman; "Trails of Destiny," with Ann Forrest; "Where Angels Fear to Tread," with William Russell; "The Broad Road," with May Allison, under the supervision of A. Raymond Gallo. Also directed Miss Forrest in "Trails of Destiny" and has written continuity and co-directed four feature films.

LLOYD, GERRIT: b. Manchester, Ia., August 9, 1890; p. father manufacturer; e. in public schools. Through D. W. Griffith he was apprenticed to every division of picture making, through the story-writing, the casting, costuming, direction, editing, titling and final exploitation of the production. Although Lloyd has written or assisted in writing most of the "old master's" scripts for the past five years, he has wanted no screen credit, believing it was best for him professionally to defer this credit until he was ready for it. Now, for the first time, the screen bears his name as writer of a picture that Eastern critics have proclaimed as one of Griffith's greatest love stories, "Drums of Love."

LOGUE, CHARLES A.: b. Boston, Mass., February 8, 1889; h. 6 feet; brown hair and eyes; w. 187 pounds; p. Hannah Harkins and Charles Logue, non-professionals; e. Boston high school and Boston college (graduate in 1910); m. Eleanor K. O'Donnell, non-professional; hy. hunting. Has written scenarios for "Clash of the Wolves," "The Man on the Box" and "Below the Line" for Warner Brothers in 1925; "The Man in the Saddle," "His Jazz Bride," "Devil's Dice," "Dangerous Friends," "Forbidden Waters," "Her Man O'War," "Prisoners of the Storm" and "Unknown Treasures" or "McFadden's Flats" in 1926; and "The Claw," "The Thirteenth Juror," "Held by the Law," "Red Clay," "A Man's Past," "Cheating Cheaters" and "Back to God's Country" in 1927. During the past year (1928) he has written "Man, Woman and Wife," "The Heart of a Follies Girl," "The Shakedown" and "The Drake Murder Case."

LORD, ROBERT: b. Chicago, Ill., May 1, 1900; h. 5 feet 6¾ inches; brown hair and eyes; w. 140 pounds; p. Annette Lord and Benjamin Leven, non-professionals; e. University of Chicago high school, Harvard u. Cambridge, Mass., and received his stage training with the New York Theatre Guild in Robert Milton productions; m. Martha Bliss, professional pianist. Studied under Dr. George Pierce Baker at the Harvard 47 workshop; also play-reader and general assistant to Robert Milton. Acted with Bramhall players in New York City. Has been on the scenario staff of Fox, Preferred, Columbia, First National, Metro-Goldwyn-Mayer and Warner Brothers productions.

MACPHERSON, JEANIE: b. Boston; p. Evangeline Tomlinson and John Sinclair MacPherson; e. Madame de Facq's school, Paris, Kenwood Institute, Chicago and took dancing from Theodore Kosloff. Stage experience con-

NED MARIN

First National Productions

"The Yellow Lily"
"The Night Watch"
"Adoration"
"Waterfront"
"Love and the Devil"
"Dark Streets"
"Careers"



"Pev" Marley



Lina Basquette

Mr. and Mrs. Peverell Marley

sists of playing lead in school play and was awarded gold medal by the Chicago Musical college for the excellence of her work; made her professional debut with the musical show, "Havana"; then secured a part in William DeMille's "Strongheart," which was going on the road. Screen experience of many years, starting as an actress and playing with Florence Lawrence and Mary Pickford; later was given her own unit at Universal and wrote and directed as well as acted in two reels, was discharged from this organization because she took seven days on a production; then signed by C. B. DeMille to write and only once since has she acted since taking part in "Carmen" where she fought a battle with Geraldine Farrar. Has written "The Road to Yesterday" and "The Golden Bed" in 1925; "Red Dice," "Her Man O'War" and "Young April" in 1926; and also "King of Kings," "The Godless Girl," "The Ten Commandments," "Manslaughter," "Male and Female," "Don't Change Your Husband" and "The Woman God Forgot."

MEREDYTH, BESS: r. n., Helen MacGlashan; b. Buffalo, N. Y., February; h. 5 feet 2 inches; blonde hair and blue eyes; w. 130 pounds; p. Julia and Andrew F. MacGlashan, non-professionals; e. Central high school, Buffalo, N. Y. Screen career started as an extra girl with the old Biograph company with D. W. Griffith. Because they needed stories she began to write in 1913. Has written, among other things, treatments and continuities on "Captain Applejack," "Red Lily," "Thy Name Is Woman," "The Sea Beast," and other Barrymore pictures, "Don Juan," "Manon Lescaut" (or "When a Man Loves") and also "The Mysterious Lady," "A Woman of Affairs" and many many others.

MILNE, PETER: b. New York City, August 15, 1896; h. 5 feet 11 inches; blonde hair and grey eyes; w. 160 pounds; p. Jessica and Frederick Milne, non-professionals; e. public and high schools in New York City; m. Janet Cruickshank, ex-professional; no hobbies. Screen experience as writer and has written "Headlines" in 1925; "College Widow," "The Silver Slave," "Hook and Ladder" and "Great Mail Robbery" in 1927; "The Michigan Kid" for Universal; and in 1928 "The Matinee Idol," "The Sporting Age," "Name the Woman," "Way of the Strong," and "Nothing to Wear" for Columbia; "Head of the Family" for Gotham, and "Come Across" for Universal.

MINTZ, SAM: b. Boston, Mass., 1898; h. 5 feet 9 inches; dark brown hair and brown eyes; w. 175 pounds; p. Pearl and Rabbi Moses Mintz, non-professionals; has had stage training; m. Saga Freeman, non-professional; hy, handball. Amateur stage experience in Spokane. Has written scenarios for such pictures as "The Cheerful Fraud" in 1926; "Shootin' Irons," "The Gay Defender," "The Potters," "The Quarterback," and "Man Power" in 1927; and in 1928 "Fools for Luck," "Warming Up," "Moran of the Marines," "Avalanche," and "Three Week Ends."

MONTAGNE, EDWARD J.: b. London, England; h. 5 feet 2 inches; dark hair and eyes; w. 145 pounds; p. Mary and Alphonse Montagne, father author; e. Brooklyn high school and Cooper Union; m. Agnes Phalen, non-professional; hy, baseball, handball and all outdoor sports.

MORGAN, BYRON: b. Carthage, Mo., October 24, 1889; h. 5 feet 10 inches; brown hair and blue eyes; w. 180 pounds; p. Blanche Sweetman and Byron Morgan, non-professionals; e. Carthage, Mo.; m. Gladys Ruth McIntosh, non-professional; hy, sports, football, motoring and flying. Ten years screen experience as a writer, having written many of the Wallace Reid successes.

NEVILLE, JOHN THOMAS: b. Harrisonville, Mo., December 29, 1891; h. 5 feet 9½ inches; dark hair and blue-grey eyes; w. 150 pounds; p. Frances Middleton Hawkins and John Thomas Neville, non-professionals; e. Windsor high school, Windsor, Mo.; m. Virginia Greenwell, professional; hy, writing, golf, big game hunting and filibustering. Was dramatic critic of several daily newspapers. Has had 10 years screen experience as publicity writer, exploitation director and scenarist. Also original story writer.

PEREZ, PAUL: b. New York City, July 18, 1894; h. 5 feet 10½ inches; dark brown hair and blue eyes; w. 180 pounds; p. Miriam Barnett and Robert Perez, Sr., non-professionals; e. DeWitt Clinton high school, received his stage training as a pupil of Mme. Alberti;

played with Washington Square Players; m. Molly O'Sullivan, professional; hy, breeding and showing wire-haired fox terriers. One year with the Washington Square Players; understudied John Barrymore in "Peter Ibbetson." One year as an actor (1916-17) in New York. Six and one-half years as publicity, advertising and exploitation executive (1920-26) in New York and England. Two and one-half years as title and dialogue-writer (1926-28) in California.

ROBSON, WILLIAM N.: b. Pittsburgh, Pa., October 8, 1906; h. 5 feet 11 inches; brown hair and grey eyes; w. 175 pounds; p. Gertrude Brehm and William N. Robson, professionals; e. Allegheny high school, Pittsburgh, and Yale university, received his stage training in the 47 Workshop; not married; hy, surf riding, music and promotion. Two years on the Pittsburgh Gazette Times; publicity manager, Yale Dramatic Association; author and director of "Deadline" produced by the Yale Playcraftsmen in 1927; organizer and director of "Bill Robson and His Yale Music" which toured Europe during the summers of 1926-27-28 and the Christmas holidays of 1927, playing in Paris, Vienna, Budapest, Berlin, San Raphael and Cabourg. Also member of Yale Group of 47 Workshop graduates in playwrighting. Brought to the West Coast studios of Paramount Famous Lasky in June, 1928. Now writing originals and dialogue on the Paramount lot.

RUTHVEN, MADELINE: b. near Sioux City, Ia.; h. 5 feet 6 inches; brown hair and eyes; w. 120 pounds; p. Catherine Bingham and Dwight H. Skinner, non-professionals; e. Houston Heights high school and Baylor university; m. Samuel L. Ruthven, non-professional; hy, book collecting. With Paramount for two and one-half years; then to Metro-Goldwyn-Mayer in June, 1924, as a writer and editorial adviser. Did considerable newspaper work previous to entering pictures.

RYERSON, FLORENCE: b. Glendale, Cal., September 20; h. 5 feet 2 inches; brown hair and eyes; w. 115 pounds; p. Mr. and Mrs. Charles Dwight Willard, father was editor of "Los Angeles Evening Express"; e. Pasadena high school, Stanford and Radcliffe at Harvard; also a member of George P. Baker's class of playwrighting; m. Colin Clements, playwright; collaborated on "All on a Summer's Day," just published by Freuth. Wrote scenarios on "Oh What a Night," in 1926; "The Demi-Bride," "Love Makes 'Em Wild," "Adam and Evil" and "Johnny Get Your Hair Cut" in 1927; "Canary Murder Case," "Something Always Happens," "Easy Come Easy Go" and "Fu Manchu" in 1928.

SCHAYER, RICHARD: b. Washington, D. C., December 13, 1882; h. 6 feet; brown hair and blue eyes; w. 190 pounds; p. Julia and Col. George Frederick Schayer, United States Army, non-professionals; e. Central high school, Washington, D. C., Georgetown university, Georgetown, D. C., (one year) and received his stage training at the American Academy of Dramatic Arts in New York City; m. Aletha Prater, non-professional; hy, photographing, ship model making, guitar, mandolin and banjo playing, astronomy, natural history, entomology and other indoor sports; also golf and tennis. After four years on the stage, entered newspaper work and has had 15 years' experience on the big dailies in Chicago, Washington and New York. Was first American to enlist in British Army in September, 1914, in London and the only American war correspondent who did so enlist in order to get first hand information. Wrote war experiences for the Wheeler Syndicate and in 1917 entered pictures as scenarist. Spent another year as officer in American army, then came back to Hollywood to continue scenario writing.

SILVER SAM: r. n., Samuel Silverstadt; b. New York City, November 22, 1900; h. 5 feet 8 inches; blonde hair and blue eyes; p. Bessie and David Silverstadt; w. 178 pounds; e. Boys' high school, Brooklyn, N. Y., and Cornell university of Ithaca, N. Y.; not married; hy, collecting really good smoking pipes, books and sports. Has written material for Broadway revues and presentation and vaudeville acts. Screen experience as writer of gags.

SMITH, HOWARD: b. Guthrie Center, Ia., January 23, 1900; h. 6 feet; brown hair and blue eyes; w. 154 pounds; p. Ara Ellis and Edwin J. Smith (deceased), non-professionals; e. San Jose high school, Heald's college, San Jose, Cal.; not married. Reader and general assistant with Metro-Goldwyn-Mayer and Columbia and scenarist and technician with Warner Brothers Pictures in "The Silver Slave," "Land of the Silver Fox" and others.

STARR, JAMES A.: r. n., James Atherton Starr; b. Clarksville, Tex., February 3, 1902; h. 5 feet 5 inches; dark brown hair and

eyes; w. 140 pounds; p. Elizabeth and W. C. Starr, non-professionals; e. Oakland Technical high school; m. Eve Conrad, professional; hy, collecting rare books, first editions. Titles and dialogue on the following Warner Brothers pictures, "The Lion and the Mouse," "My Man," "The Million Dollar Collar," "One Stolen Night," "The Little Wildcat," "Kid Gloves," "Fancy Baggage" and "Stolen Kisses." Titles for Fox pictures, "Chicken a la King," "His Favorite Wife," "The Deadwood Coach," "The Lone Star Ranger" and "Sky High"; and comedy construction on "Harold Teen" for First National and also "Chicken a la King" for Fox.

STONE, JOHN: r. n., Jack Strumwasser; b. New York City, September 12, 1888; h. 5 feet 10 inches; brown hair and blue eyes; w. 175 pounds; p. Bertha and Samuel Strumwasser, non-professionals; e. DeWitt Clinton high school, New York City, College of New York and New York university, no stage training; m. Hilda Hess, writer; hy, handball and swimming. Screen experience covering a period of nine years consists of writing for most of the Fox stars during this time such as William Farnum, Dustin Farnum, William Russell, Shirley Mason, Buck Jones; two Zane Greys for Paramount, "Nevada" and "Drums of the Desert"; two years for Tom Mix among which are "No Man's Gold," "The Great K. and A. Train Robbery," "Hard Boiled," "Daredevil's Reward" and "Arizona Wildcat." His latest features have been "Roadhouse" with Lionel Barrymore; "Win that Girl," a football satire; "The Play Girl" with Madge Bellamy; "Prep and Pep," Butler production; "Homesick," Lehman production; "Captain Lash" with Victor McLaglen, and "The Exiles," a William Beaudine production. His biggest feature was "Three Bad Men," a John Ford production.

UNSELL, EVE: b. Chicago, Ill., December, 6; p. Amelia Jeffries Jones (French and Welsh) and Henry Unsell (German and English), non-professionals; e. Emerson college, Boston (drama, English and literature); Missouri State university (general); Christian college, Columbia, Mo., from which she graduated before 18; Dramatic Art in Paris under Mme. Weinschenck, and a summer extension course at Oxford university; m. Lester Blankfield, non-professional; hy, sea life and reading. Wrote her first story for Universal and second, "The Pawnbroker's Daughter," for Alice Joyce. Then free-lanced for Paramount and also wrote for Marguerite Clark, Mary Pickford, John Barrymore, Pauline Frederick and Elsie Ferguson for about 10 years. Also wrote the "Cup of Fury" for Metro-Goldwyn-Mayer, a Rupert Hughes production; the adaptation for "Long Live the King" with Jackie Coogan; and "Shadows of Paris" for Paramount with Pola Negri. Others she has written are "Daring Youth," "The Breath of Scandal," "The Plastic Age," "Thunder Mountain," "Percy," "The Ancient Mariner," "Hell's Highway," and "What Fools Men" in 1925; "The Girl from Montmartre," "The Lily," "Exclusive Rights," "Sandy," "Siberia," "Yellow Fingers," "Her Second Chance" and "The Yankee Senator" in 1926. Her latest is "Conquest," an all-talking feature.

VAJDA, ERNEST: b. Hungary. Had four plays simultaneously on Broadway last season, "The Harem," produced by David Belasco; "Grounds for Divorce," produced by Charles Frohman; "Fata Morgana," produced by the Theatre Guild, and "The Little Angel," a Brock Pemberton production; is also author of "The Drive," "The Crown Prince," "Mr. Bobby," "Unexpected Guest" and "The Confession," which he wrote under the pseudonym of Sidney Garlick; author of "Carnival Marriage," and the book for an opera, music for which was done by Poldini and which won first prize in a Budapest contest for the best opera book. This opera was produced at Budapest in the Royal theatre. At a reception given in his honor by the leaders of the theatrical and literary circles of London, he was hailed as one of the greatest playwrights of the world. Has written for the screen a starring vehicle for Adolphe Menjou, "A Woman on Trial" for Pola Negri; "Service for Ladies" and "Serenade"; then assigned to write and supervise the Menjou pictures for Associate Producer B. P. Schulberg, his first under this new system being "The Code of Honor," the second "Super of the Gaiety."

WILSON, CAREY: b. Philadelphia, Pa., May 19, 1889; h. 5 feet 10 inches; blonde hair and blue eyes; w. 162 pounds; p. Anna Margaret and William Trego Wilson, non-professionals; e. Industrial Art school, Philadelphia, and Rutherford high school, Rutherford, Pa.; has stage training in school and amateur dramas; m. Nancy Everett, stage dancer; hy, electrical and mechanical sides of radio, as well as phonographs, automobiles, tennis, aviation and amateur 16 m. motion pictures in color. Is the author of two school plays of three acts each and of a one act playlet, "Saffron," produced at the Writers Club; and is the screen playwright of


"THE TERROR"
W.B.

"THE INNOCENTS OF PARIS"
W.B.

"THE DESERT SONG"
W.B.

"HUNTED"
M.G.M.

"STARK MAD"
W.B.



John Miljan

"THE TERROR"
"MILJAN'S" WORK IN THE
 PICTURE IS UNQUESTIONABLY
 THAT OF AN ARTIST PERFECTLY
 SUITED TO TALKING PICTURES.
 —EX. HERALD-WORLD

Featured in talking pictures

"Ben Hur," directed by Fred Niblo; "His Secretary," starring Norma Shearer; "He Who Gets Slapped," directed by Victor Seastrom; "The Midshipman," starring Ramon Novarro; "The Cardboard Lover," starring Marion Davies for Metro-Goldwyn-Mayer; "The Private Life of Helen of Troy," "Oh Kay," "Lilac Time," "Orchids and Ermine," "That's a Bad Girl," "Naughty but Nice," and "The Stolen Bride" and "American Beauty," starring Billie Dove, and "The Sea Tiger" with Milton Sills for First National. Also "The Awakening" with Vilma Banky; "His Captive Woman," directed by George Fitzmaurice; "The Flying Fool" with William Boyd, and "Geraldine," a Pathe production.

YOST, DOROTHY: b. St. Louis, Mo., April

25; h. 4 feet 11 $\frac{3}{4}$ inches; brown hair and dark brown eyes; w. 100 pounds; p. Alice Kern and Robert M. Yost, father newspaper editor; e. Polytechnic high school, Los Angeles; m. Dwight W. Cummins, scenario writer; hy, boating and fishing. Screen experience as scenarist of "The Star Dust Trail," "The Millionaire Policeman," "Kentucky Pride," "My Husband's Wives," "Marriage in Transit" and "Wings of the Storm" in 1925; "The Harvester," "Moulders of Men," "Judgment of the Hills" and "Uncasy Payments" in 1927; and in 1928 for Metro-Goldwyn-Mayer "Devils of the Deep," to be filmed in the South seas.

YOUNG, WALDEMAR: b. Salt Lake City, Utah; p. Agnes Mackintosh and Mahonri Young;

e. Salt Lake City high school and Stanford university; Elizabeth Haight Young. Has written "The Unholy Three," "Dorothy Vernon of Haddon Hall," "Trail of '98," "London After Midnight," and most all of the Chaney pictures directed by Tod Browning.

YOUNGER, A. P.: b. Sacramento, Cal.; h. 5 feet 10 $\frac{3}{4}$ inches; dark hair and grey eyes; w. 175 pounds; p. Andrew Younger, non-professional; e. high school, San Francisco; m. Maree V. Dearing, non-professional. Wrote the scenarios for "Twelve Miles Out," "While the City Sleeps," "Slide, Kelly, Slide," "Brown of Harvard," and adapted "Alias Jimmy Valentine" for Metro-Goldwyn-Mayer.

PRODUCERS AND STUDIO EXECUTIVES

ALGIER, SIDNEY H.: b. Shamokin, Pa., December 5, 1889, h. 5 feet 6 $\frac{1}{2}$ inches; brown hair and eyes; w. 160 pounds; p. Elise and Allan Alger, non-professionals; e. Brookline high school; m. Wava Roberts, professional; hy, golf and all outdoor sports. Stage experience covering a period of about 10 years during which time he appeared in light opera "The Princess Chic" in 1904; two seasons with "Babes in Toyland" in 1905; in the musical comedy, "The Tourists," in 1906; from 1907 to 1908 in "The Alaskan;" in 1909 "A Night for a Day;" in burlesque from 1910-1911 and in vaudeville from 1911-14. Entered pictures in 1915 and played second comedy parts to Rube Miller in short reel subjects, writing them himself, editing and cutting same. Later became assistant director and then production manager, which vocation he has been following to date. Also co-directed and directed 17 productions.

BERMAN, PANDRO S.: b. Pittsburgh, Pa., March 28, 1905; h. 5 feet 7 inches; brown hair and eyes; w. 145 pounds; p. Julie and the late Harry M. Berman, general manager of Universal and FBO; e. DeWitt Clinton high

school and in New York; m. Viola V. Newman, non-professional; hy, golf and tennis. Spent five years with FBO as assistant director to Tod Browning, Ralph Ince, Al Santell and Mal St. Clair; also film editor for FBO. At present film and title editor at Columbia Studios.

CAREWE, EDWIN: b. Gainesville, Tex., March 5; h. 5 feet 8 inches; grey hair and eyes; w. 160 pounds; e. University of Missouri and Oklahoma; not married; hy, golfing, hunting and fishing. Stage experience in "O'Neil of Darey" and "Francesco de Rimini." Produced and directed "Revenge," "Ramona" and "Resurrection."

COOPER, MARIAN COLDWELL: b. Jacksonville, Fla., October 24, 1893; h. 5 feet 8 $\frac{1}{2}$ inches; brown hair and eyes; w. 150 pounds; p. Mary Coldwell and John C. Cooper; non-professionals; e. Lawrenceville high school and United States Naval Academy; no stage training; hy, reading, aviation, gambling and exploitation. Co-producer with Ernest Scholdsack of "Chang" and "Grass."

CONSIDINE, JR., JOHN W.: b. Spokane, Wash., October 7, 1898; dark brown hair and eyes; p. Mr. and Mrs. John W. Considine, Sr.; e. Seattle public schools and Stanford university, Yale university, Oxford university and Heidelberg university. He left Stanford university, where he studied medicine for two years, to serve in the United States Navy as ensign. After the war he entered Sheffield Scientific school at Yale and was graduated. While in school he formed the ambition to enter the business end of the motion picture industry and after completing his education and traveling abroad he started with Joseph M. Schenck organization as script clerk and third assistant director, becoming successively private secretary to Mr. Schenck, assistant manager of Buster Keaton company, manager of Constance Talmadge company, manager of Norma and Constance Talmadge companies, general manager of Schenck organization and associate producer, president of Feature Productions, Inc.; also producer of "The Eagle" and "The Son of the Sheik," starring Randolph Valentino; "Two Arabian Knights;" "Tempest" with John Barrymore; and "The Woman Disputed" with Norma Talmadge.

COWAN, JAMES R.: Production manager, Long Island studio of Paramount; b, Glasgow, Scotland, August 25, 1889; e, high school and private commercial schools; first job in a bank. Since he was 20 years old, however, he has been connected with the theatrical business. Only interruption was during the war when he served in a machine gun outfit and rose from the rank of private to first lieutenant. Started with Klaw and Erlanger in the days of advanced vaudeville; then went to booking offices of William Morris and served as traveling representative on tours of Annette Kellerman and Sir Harry Lauder. He was associated with Elizabeth Marbury in production of "Nobody Home," "Very Good Eddie," "Love of Mike" and other shows. In that connection he came to know Walter Wanger and was associated with him in the production of "John Gerguson" and the Frank Bacon show, "Five o'Clock." During this same period he was associated with Lindsey Morrison in the production of stock in Boston. When Paramount took over the Balaban & Katz chain of theatres, he was buying short features for its chain of houses. Sam Katz put him in charge of the unit shows being installed in the deluxe houses of the Publix circuit. He directed the routing, arranged openings and helped put new productions into shape. In time he became manager of all the units. He was brought to the Long Island studio when it reopened and made head of production of short features. On January 1, 1929, he was promoted to production manager of the studio, ranking next to Monta Bell, production executive, in control of production activities.

FINEMAN, B. P.: b, New York City, February 22, 1895; p, Gonia Powell and Venis Feinman, non-professionals; e, New York college, New York City; not married; hy, aviation. No stage experience. Screen experience consists of producing for 10 years for independents, Kathryn McDonald and First National and FBO for two and one-half years.

GRIFFITH, D. W.: r. n., David Wark Griffith; b, LaGrange, Ky., January 2, 1879; brown hair and grey eyes; w, 190 pounds; p, Margaret Oglesby and Jacob Wark Griffith, non-professionals; e, University of Kentucky; not married; hy, reading and music. Had 15 years stage experience; also author of the play, "The Fool and the Girl;" 12 years in stock and on tour. Screen experience includes production of "Birth of a Nation," "Way Down East," "Broken Blossoms," "Intolerance," "America" and "Lady of the Pavement."

HUGHES, HOWARD: b, Houston, Tex., December 24, 1904; p, Alena Gano and Howard R. Hughes, non-professionals; e, Rice Institute, Houston, Tex.; m, Ella Rice, non-professional; hy, golf and flying. He has produced "Two Arabian Knights" and "Hell's Angels." He is head of Caddo Productions.

LAEMMLE, JR., CARL: b, Chicago, Ill., April 28, 1908; e, boarding school near New York, and Clark school. Conceived and wrote the stories for, cast, supervised and edited, the Universal Junior Jewel Series, "The Collegians," starring George Lewis, and featuring Dorothy Gulliver, as well as Hayden Stevenson of "Leather Pushers" fame. In the one year since his father appointed him to a responsible position in the production of Universal's pictures, some of the outstanding photoplays have been made under his supervision, such as "We Americans," "Lonesome" and "Last Warning," while pictures of such importance and magnitude as "Broadway," "The Shannons of Broadway" and the Conrad Veidt pictures are entrusted to his supervision.

LEBARON, WILLIAM: b, Elgin, Ill., February 16, 1883; b, 5 feet 10 inches; light hair and blue eyes; w, 160 pounds; p, Mary Bundy and John K. LeBaron, non-professionals; e, high school at Elgin, Ill., the University of Chicago and the New York university; no stage training; m, Mabel Hollins, non-professional; hy, play writing. Wrote "The Echo," "The Very Idea," "Apple Blossom," "Her Regiment," "I Love You," "The Yankee Princess," "Moonlight" and "The Scarlet Man." Now vice president in charge of production for RKO Productions (FBO).

MACKINNON, DOUGLAS GEORGE: b, Mandalay, Burma, India; b, 6 feet 1 inch; light hair and blue eyes; w, 175 pounds; p, Annie Allan and Harry Douglas Mackinnon; e, Los Angeles high school; m, Ruth Palmer; hy, yachting and polo.

MANNON, ALFRED T.: b, Philadelphia, Pa., December 22, 1897; b, 5 feet 11 inches; brown hair and eyes; w, 170 pounds; p, May Reiff and George Henry Mannon, non-professionals;

e, Stuyvesant high school, New York City and Columbia college, school of architecture; m, Marion R. Hickson, non-professional. He is a production executive at Tec-Art Studios, Hollywood.

MCCORMICK, JOHN: b, Kansas City, Mo., August 17, 1893; h, 6 feet 1 inch; brown hair and eyes; w, 185 pounds; p, Anne Phelan and James S. McCormick, non-professionals; e, Broadway high school, Seattle, Wash., and the University of Washington; m, Colleen Moore, professional; hy, tennis. Began stage career as usher in a Seattle theatre. After leaving college became treasurer of Empress theatre in San Francisco. Realizing the coming popularity of motion pictures, he entered this branch of the show business in 1914; bought rights to "Birth of a Nation" and "Tillie's Punctured Romance" for Pacific Northwest territory and exploited and sold pictures in that locality; then became affiliated with Sol Lesser, first as exchange manager in Denver of All Star Features Distributors, then as publicity and exploitation manager for the entire organization. After the World War, in which he was commissioned an ensign in the Navy, he became publicity director of the newly organized First National Exhibitors' Circuit; was Western head of this organization, as it developed from a two room office until it occupied its present two million dollar studio. In 1927 resigned as general manager of First National Studio to devote his attention to producing Colleen Moore pictures for First National release.

MOSLER, LLOYD: b, Portland, Ore., March 13, 1900; b, 5 feet 10 inches; brown hair and blue eyes; w, 162 pounds; e, Central high, Spokane, Wash.; m, Josephine Mosler; hy, golf, tennis and swimming. Joined film row of Universal in 1915. Has worked on the following productions: "Ben Hur," "Flesh and the Devil," "Uncle Tom's Cabin," "The Cat and the Canary," "The Temptress," "Thy Name Is Woman," "Strangers of the Night," "Red Lily" and "The Famous Mrs. Fair."

MURPHY, JOHN LAWRENCE: Production manager of Harold Lloyd Corporation; b, Chicago, Ill., 1894; e, Portland, Ore.; played professional baseball in the old Inter-Mountain League just prior to the war; m, Hazel Connolly, Chicago. Enlisted in the aviation section in the World war, and immediately following his discharge went to Hollywood where he joined the Brunton Film Company; later went with the Rolin Film Company which was then producing the Harold Lloyd comedies in the old Bradbury Mansion, Los Angeles. Participated in the building of the new Hal Roach plant at Culver City and remained there until Lloyd branched out as an independent producer six years ago. Went with Lloyd corporation as production manager. Is a member of the Elks, Lakeside Golf Club and the Hollywood Athletic Club.

POMEROY, ROY J.: b, Darjeeling, India; b, 5 feet 10½ inches; light brown hair and blue eyes; w, 158 pounds; e, high school in England, Ohio, Wesleyan and Cincinnati School of Art; hy, portrait painting, electrical research and photography. No stage experience. Screen experience as director of Paramount's first all-talking picture, "Interference," and prior to this, head of the special photographic effects department for Paramount.

POPPE, HARRY H.: b, Cincinnati, O., b, 5 feet 10 inches; brown hair and eyes; w, 170 pounds; e, Grant high school. Stage experience as company manager and advance agent for Baker & Castle Attractions, "Graustark" and "The Goose Girl;" advance agent, American tour of the London Symphony Orchestra; with the Cincinnati Symphony Orchestra and Heuck and Fennessy theatres, Cincinnati. Foregoing engagements covered the period from 1905 to 1913. Screen experience with Cosmopolitan Productions for five years; Houdini Picture Corporation; B. A. Rolfe Productions; Octagon Films; Yorke-Metro Productions (Harold Lockwood) and David Horsley Productions. Now production manager of Pathe Studios, Culver City, Cal., with whom he has been connected since May, 1927, handling the following pictures: "The Leathernecks," "Office Scandal," "Shady Lady," "Show Folks," "Celebrity," "Power," "The Cop," "Man Made Woman," "Skyscraper," "The Blue Danube," "Gallagher," "Wreck of the Hesnerus," "The Angel of Broadway" and "The Fighting Eagle."

REEVES, ALFRED: b, London, England, December 2, 1876; b, 5 feet 7 inches; dark grey hair and hazel eyes; w, 135 pounds; p, Ellen Bowden and John Reeves, professionals; e, London public schools; m, Amy Clara Minis'er, professional; hy, photography, first nights and motion pictures. His entire career has been entirely professional. In 1895 he toured Great Britain and France with Frank C. Bostock Circus and menagerie; in 1897 toured as advance manager of Lord George Sanger's circus in

Great Britain; in 1900 with Fred Karno's Companies in vaudeville. In 1905 he came to the United States as manager and producer and opened at Hammerstein's in New York with "A Night in an English Music Hall;" managed and booked this act and repertoire of Karno sketches until 1914 in the United States. In the spring of 1918 he made a trip to England, coming back to this country in the fall of that year with the production of "A Night in a London Secret Society," in which Charles Chaplin made his first American debut at Percy C. Williams' Colonial theatre in New York City, September, 1910. Played this and other repertoire acts, "Night in a London Club," "Night in an English Music Hall," and others until November, 1913, when Charles Chaplin went into pictures with Keystone. In 1914 he again went to England on a theatrical tour and made appearances in many war entertainments for the wounded at Netley, Aldershot, etc. In 1918 he arrived in Hollywood and renewed connections with Charles Chaplin, who had just started his own production studios; later became president of Chaplin Studios, Inc., and general manager of Charles Chaplin Film Corporation, which position he now holds.

SCHOEDSACK, ERNEST BEAUMONT: b, Council Bluffs, Ia., June 8, 1893; h, 6 feet 5 inches; brown hair and grey eyes; w, 190 pounds; p, Ruth A. and Gustav A. Beaumont, non-professionals; m, Ruth Rose, professional; hy, motion pictures. Co-producer with Marian Cooper of "Grass" and "Chang."

SCHULBERG, B. P.: b, Bridgeport, Conn., January 19, 1892; e, high school, New York City, and College of the City of New York. First position as reporter on the "New York Evening Mail;" with them for two years and left to become associate editor of a magazine, "Films Reports," a journal organized in the interests of independent producers and exhibitors of the then exceedingly young and tender motion picture industry. As associate editor of "Films Reports" he built up friendships and contacts that enabled him, a year later, to select the producer with whom he desired to affiliate. Because of friendship he accepted a dual post of publicity director and scenario writer with the Rex Pictures Corporation, 11th avenue, New York City, and a year later went with Adolph Zukor when Zukor launched his Famous Players Company in 1912. Thus it came about that Schulberg exploited the first feature length, big name motion picture sold in America, "Queen Elizabeth," with Sarah Bernhardt in the title role. First venture in feature length production was the film, "The Prisoner of Zenda;" "Queen Elizabeth" was a French film, bought by Zukor for distribution in America. When Zukor's Famous Players Company combined with Jesse L. Lasky Feature Play Company in 1915 to become the Paramount Corporation, Schulberg retained his post of double duty. After several years with Paramount he made the decision to try his hand at independent production. During this period he saw the Elmer Clifton film, "Down to the Sea in Ships," and playing a minor role, that of a stowaway, was a little girl who attracted Schulberg's attention. He immediately wired his associate, who was in the cast, with the result that Clara Bow came to Hollywood to play in the Schulberg company. Clara Bow, under Schulberg's guidance, has since become one of the greatest box office stars the motion picture industry has ever known. In 1925, Schulberg rejoined the Paramount Corporation in the capacity of associate producer—a position of tremendous responsibility.

STERN, W. L.: b, San Francisco, Cal., October 26, 1890; e, Commercial high school. No stage or screen experience. Business manager for Universal Pictures Corporation.

THOMPSON, DAVID H.: b, New York City, May 4, 1886; b, 5 feet 10½ inches; dark brown hair and eyes; w, 210 pounds; p, Elizabeth and David Thompson, non-professionals; e, Morris high school and New York law college; m, Eleanor A. Thompson, non-professional; hy, boxing, golf and bowling. Stage experience from 1902 to 1906 with the Proctor Stock company of New York City. Started screen career with the Edison Film company in 1910; with Thanhouser Film company from 1911 to 1914; with Metro from 1914 to 1921; with Fox 1921 to 1923; with First National from 1923 to 1928; and next with Fox-Movietone.

WADE, MERLE: b, Oklahoma City, Okla., 1907; h, 5 feet 10 inches; blonde hair and hazel eyes; w, 150 pounds; p, Effie Chouteau and James Wade, non-professionals; e, Wichita, Kan., high school and the University of California, Los Angeles; not married; hy, polo. Stage experience consists of appearing in stock in New York City. Screen experience, at present producing "Waca."

WEST, ROLAND: b, Cleveland, O., 1887; p, non-professionals; e, convent and public

R. K. O.

Has the Best Box Office Names and the Very Best in
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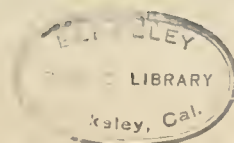
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CAMERAMEN



schools of Cleveland; m, Jewel Carmen, professional; hy, yachting. Stage experience as an actor, playwright and producer. Screen experience, produced and directed "The Bat," "The Monster" and "The Unknown Purple." Also directed "The Dove" and "DeLuxe Annie" starring Norma Talmadge, and directed many other pictures.

WHITE, JACK: b, New York City, March 2, 1899; h, 5 feet 11 inches; dark brown hair and eyes; w, 167 pounds; p, non-professionals; e, Los Angeles high school; no stage training; m, Pauline Starke, professional; hy, riding, golf, fishing and hunting. Director for four years at Fox, producer eight years. Has produced 500 one and two reel comedies for Educational; created such stars as Lloyd Hamilton, Big Boy, Jerry Drew, and such directors as Archie Mayo, Lloyd Bacon, Del Lord, Charles Lamont, Jules White, Norman Taurog, Albert Ray, Stephen Roberts, Hugh Fay and Arvid Gillstrom.

YOHALEM, GEORGE: b, New York City, July 15, 1893; h, 5 feet 8½ inches; brown

hair and eyes; w, 148 pounds; e, DeWitt Clinton high school, New York; m, non-professional; hy, golf and book collecting. Screen experience—started out with Paramount Famous Lasky Corporation in 1914.

ZANUCK, DARRYL F.: b, Wahoo, Neb.; h, 5 feet 7½ inches; brown hair and blue grey eyes; w, 130 pounds; p, Louise and Frank H. Zanuck, non-professionals; e, Oakdale, Neb., high school; m, Virginia Fox, ex-professional; hy, writing good stories. Associated in the production of the following pictures: "The Broadway Butterfly," "The Limited Mail," "Eve's Lover," "Hogan's Alley," "On Thin Ice," in 1925; "The Cave Man," "Three Weeks in Paris," "The Little Irish Girl," "Oh What a Nurse," "Across the Pacific," "Footloose Widows," "The Better 'Ole," in 1926; "The Missing Link," "Wolf's Clothing," "Old San Francisco," "Good Time Charlie," "Ham and Eggs at the Front," in 1927; and "The First Auto," "Noah's Ark," "Singing Fool" and "My Man," (in collaboration) "Tenderloin," "State Street Sadie" and "The Desired Woman" in 1928.

CLARK, CHARLES GALLOWAY: b, Potter Valley, Cal., March 19, 1899; h, 5 feet 11 inches; brown hair and hazel eyes; w, 190 pounds; p, Anne E. Millington and Charles E. Clarke, non-professionals; e, Polytechnic high school, Los Angeles; not married; hy, microscopy and game preserve. Stage experience consists of several attempts to get a chance at the old Burbank theatre, Los Angeles, as a child. Started in film laboratory work at D. W. Griffith laboratory in 1919; then followed better positions at the Horsley and National Film Company laboratory. At the latter, every possible spare moment was spent in learning the camera which resulted in a chance to photograph in part a serial, "The Son of Tarzan." Worked in similar manner on "The Half Breed" and "Slippy McGee" for Morosco; thence to Lasky studio to start all over again as an assistant on "Burning Sands" and "Ebb Tide." George Melford, the director of the last two, then arranged that he go East to be second cameraman on "Java Head" and "You Can't Fool Your Wife." He then became Melford's first cameraman, returning to the Coast to photograph "Salomy Jane," "Tiger Love," "Top of the World," "The Light That Failed," "Dawn of a Tomorrow" and "Flaming Barriers" for Paramount; "Friendly Enemies," "Without Mercy," "Simeon the Jester" and "Whispering Smith" for Metropolitan Studios, and "Rocking Moon" (made in Alaska in 1925); for FBO "One Minute to Play," featuring Red Grange, and "Racing Romeo," for Fox, "Riley the Cop," "Going Crooked," "Singed," "Up Stream," "Four Sons," "Sharpshooters," "The Red Dance," "Plastered in Paris," "The Veiled Lady" and "White Silence," and for Warner Brothers "Ham and Eggs at the Front."

CLARK, DANIEL B.: b, Urbana, Mo., April 28, 1890; h, 5 feet 9½ inches; dark hair and eyes; w, 175 pounds; p, Rosa and R. J. D. Clark, non-professionals; m, Estella May Read, non-professional; hy, his children (two girls).

DEVOL, NORMAN: b, Marietta, Ohio, June 7, 1900; h, 5 feet 7 inches; brown hair and grey eyes; w, 136 pounds; p, Joe Hart DeVol, non-professional; e, Covina Union high school and University of California, Berkeley, Cal.; not married; hy, inventing, camera paraphernalia, hunting and fishing. Screen experience of 10 years with Tom Mix on cinematographic crew at Fox studios, Hollywood; one year first cameraman with Tom Mix at RKO studios, Hollywood; and 11 years on the Fox News Special Subjects during that time (1918-1929).

FORBES, HARRY W.: b, Cincinnati, O., 1888; h, 5 feet 6 inches; light hair and brown eyes; w, 180 pounds; e, Walnut Hills high school, Cincinnati, O., and the University of Cincinnati. Pictures photographed during the year 1928 are the "Buster Brown" series, the "Keeping Up with the Jones" series, the "Mike and Ike" series, and the "Newlyweds and Their Baby" series for Stern Brothers; also "The Little Rebel" with Henry B. Walthall, a Bintliff production.

GAUDIO, TONY: r. n., Gaetano Gaudio; b, Rome, 1885, coming from a family of noted photographers. Began his career with the old Vitaphone company in New York as head of this firm's celluloid laboratories, later taking charge of camera and laboratory work at the old Imp company, headed by Carl Laemmle; in 1911 came to Hollywood and was placed in charge of all camera work at Universal. Among his early screen releases which he photographed was "The Unpardonable Sin," the first war picture, featuring Wallace Beery and Blanche Sweet. Photographed all of the Marshall Neilan productions for a number of years and later turned the first crank on Allan Dwan specials. More recently he was Norma Talmadge's cameraman, directing the photography of this star's pictures for more than four years; among the Talmadge films which he photographed were "The Eternal Flame," "Aches of Vengeance," "Secrets," "The Lady" and "Beverly of Graustark." Also filmed two Greta Garbo specials for Metro-Goldwyn-Mayer, "The Torrent" and "The Temptress"; photographed Lew Cody's "The Gay Deceiver," and two recent films for First National, "The Blonde Saint" with Doris Kenyon and Lewis Stone, and "Affairs of a Follies Girl," starring Billie Dove. His most recent cinematic triumphs were "Two Arabian Knights," featuring William Boyd and Louis Wolheim, and "The Gaucho," Douglas Fairbanks' latest starring vehicle. Is now filming "Hell's Angels," which Caddo Company is producing for United Artists.

release. Gaudio is a 32nd degree Mason and a member of the 233-Club, Hollywood's organization of Master Masons.

GOOD, FRANK B.: r. n., Frank Bucher Good; b. Columbus, O., October 3, 1884; h. 5 feet 8½ inches; grey hair and eyes; w. 175 pounds; p. Mary Jane McHall and George P. Good, non-professionals; e. East high school, Columbus, O.; m. Dolores Gannon, non-professional; hy, aviation and racing cars. Six years in vaudeville. An automobile race driver from 1906 to 1912. In 1911 played leading man in three reel Biograph automobile race pictures. In 1912 played lead opposite Ford Sterling in "Love and Vengeance" for Sterling Motion Picture Company. The same year started on camera with Sterling Motion Picture Company. On camera work for two and one-half years with Majestic, Reliance and D. W. Griffith Studios; seven years with Fox; five years with Jackie Coogan productions; now free lancing.

HALLER, ERNEST: b. Los Angeles, Cal., May 31, 1896; h. 5 feet 9 inches; blonde hair and blue eyes; w. 162 pounds; p. Ida Gabler and Samuel Haller, non-professionals; e. Hollywood high school; m. non-professional; hy, golf. Some of the pictures he has filmed are "French Dressing," "The Whip Woman," "Harold Teen," "The Mad Hour," "The Wheel of Chance," "Out of the Ruins," "Stella Dallas," "Naughty Baby" and "Weary River." Has been shooting pictures for the past 15 years and has made about 75 pictures during his career in the motion picture industry.

HYER, WILLIAM C.: b. Ravenna, Neb., December 20, 1894; p. non-professionals; e. Bonesteel, S. D., high school, and the Kearney Military academy, Kearney, Neb.; m. Marina Yurlova, professional. Cinematographer since 1915; member of the American Society of Cinematographers. Shot pictures for Universal (Stern Film Corporation) for five years; also

for Fox and Rayart, and at present with Educational Studios, Inc., in his second year, making his 45th production for them. Chief cinematographer for the Charles Lamont unit making Big Boy Juvenile comedies, Dorothy Devore comedies and Jerry Drew Ideal comedies.

IVANO, PAUL: r. n., Paul Ivano-Ivanichevitch; b. Nice, France, May 13, 1900; h. 6 feet 11½ inches; light brown hair and grey eyes; w. 147½ pounds; p. Marie Kabloukoff (Russian) and Luc Ivanichevitch (Serbian), Doctor of Medicine; e. Lycée de Nice, and Paris University; hy, photography and yachting. Filmed five pictures as Nazimova's cameraman; one year at Goldwyn; five pictures with Valentino; four and one-half years with Fox, last one being "Street Angel"; 72 pictures in eight years. Now filming Gloria Swanson in "Queen Kelly" with Erich von Stroheim directing.

MOHR, HAL: b. San Francisco, Cal., August 2, 1894; h. 6 feet 2 inches; dark brown hair and hazel eyes; w. 205 pounds; p. Rosalia Renargue and Michael Mohr, non-professionals; e. Polytechnic high school of San Francisco; m. Clair Del Mar, professional; hy, photography, radio and aviation. Cameraman on "Glorious Betsy," "Old San Francisco," "Noah's Ark," "Jazz Singer," "Last Warning," "Erik the Great," "Broadway," "Wedding March," "Third Degree," "Million Bid," "Tenderloin," "Heart of Maryland," "The Girl from Chicago," "Marriage Clause," "Sparrows," "Little Annie Rooney," "Vanity's Price," "Playing with Souls" and "The Monster."

ROSE, JACKSON J.: b. Chicago, Ill., October 29, 1886; h. 5 feet 10½ inches; black hair and brown eyes; w. 180 pounds; hy, all photographic sciences. Prior to his entrance into the motion picture industry he was a newspaper photographer; also had considerable experience in commercial and portrait photography as well as color process work. He started in the motion picture industry in 1910 with the Essanay Film Company, Chicago. Here he had charge of the negative laboratory for

about two years, after which he was assigned to a camera. He photographed the first film that Francis X. Bushman appeared in; also photographed the first pictures with Gloria Swanson, Rod LaRocque, Colleen Moore and many others. He has the distinction of being the first cameraman to use the first Bell and Howell camera on a production and has invented many camera appliances. During his nine years with Essanay Film Company he photographed over 150 productions with many notables. A few of the films are "Graustark," "Skinner's Dress Suit," "The Alster Case," "The Trufflers," "The Prince of Graustark," "The Raven," "His New Job," with Charles Chaplin, etc. He joined the Metro company in Hollywood in 1919 and remained there a little over a year during which he shot "Burned Daylight," "The Star Rover," "The Mutiny of the Elsinore," "The Last Card," "Big Game" and many others. He then joined the Louis B. Mayer Company, where he photographed "The Dangerous Age" and "The Wanters" with John Stahl directing. In 1922 he joined Universal with whom he remained until recently, and among some of the pictures he shot were "Behind the Curtain," "Up the Ladder," "The Married Flapper," "The Storm Breaker," "The Mystery Club," "The Night Message," "The Midnight Sun," "Smouldering Fires," "Alias the Deacon," "Held by the Law," "Cheating Cheaters," "The Old Soak," "The Foreign Legion," "We Americans," "The Girl on the Barge." He also shot the following for Tiffany-Stahl, "Green Grass Widows," "Lingerie" and "Queen of Burlesque." He is a member of the American Society of Cinematographers and the International Photographers.

WARREN, DWIGHT W.: b. Eagle Rock, Cal., July 18, 1889; h. 5 feet 6 inches; light brown hair and blue eyes; w. 160 pounds; p. Katherine Ray and Dwight P. Warren, non-professionals; e. Alhambra high school, no stage training; m. Louise Seston, non-professional; hy, radio and his two sons. No stage experience. Twelve years screen experience, having photographed pictures for Bill Hart; also cinematographer for Universal and Fox; and has been with Educational for the last five years.

ART DIRECTORS AND COSTUME DESIGNERS

BANTON, TRAVIS: b. Waco, Texas, August 18, 1894; p. Margaret Jones and Rentfro Banton, non-professionals; e. Columbia university and the Art Students' League of Fine and Applied Arts, New York; not married; hy, work. No stage or screen experience. Is costume designer for Paramount.

COX, JAMES DAVID: b. New York City, June 13; h. 5 feet 8 inches; brown hair and eyes; w. 140 pounds; p. Nedora Lyon and Alfred Cox, non-professionals; e. White Plains high school, Rutgers college and the New York School of Fine and Applied Arts; not married; hy, swimming and golfing. Designed costumes of "Our Dancing Daughters" and "The Man Who Laughs."

FRENCH, PARK M.: b. Denver, Col., December 13, 1884; h. 5 feet 7 inches; grey hair and blue eyes; w. 140 pounds; p. Agnes McKee and Charles E. French, non-professionals; e. M. T. H. S., Denver, University of Pennsylvania, Philadelphia, and School of Architecture, Chase school, New York City; m. Billie Leicester, professional. Three years' stage experience as designer of stage settings and management of productions. Six years' screen experience as motion picture architect and art director for United Artists.

HALL, CHARLES B.: b. 1890; h. 5 feet 7 inches; brown hair and blue eyes; w. 150 pounds; m. non-professional; hy, soccer. Screen experience with Chaplin productions from 1916 to 1924; thence to Universal on "Broadway," "Cohens and Kellys," "The Last Warning," "Phantom of the Opera" and all other features made by Universal since 1924.

LUICK, EARL: b. Belding, Mich., March 13, 1905; h. 5 feet 11½ inches; blonde hair and blue eyes; w. 145 pounds; p. Edith Simon and Bert Luick, non-professionals; e. California high school, and a special course in art at the University of Oregon; not married; hy, music.

Screen experience of three years; started out with DeMille; then free lanced; thence to Warner Brothers. Designed costumes for "King of Kings," "Desert Song," "Conquest," "On Trial," "Alimony Annie." Also costuming and sets for Warner Brothers theatre.

MENZIES, WILLIAM CAMERON: m. non-professional. Screen experience as art director at United Artists from 1922 up to the present time and is known for his work on "Thief of Bagdad," "Rosita," "Cobra," "Son of the Sheik," "Camille," "The Dove," "Sadie Thompson," "Woman Disputed," "The Tempest," "Two Arabian Knights," "The Awakening," "The Rescue," "Lady of the Pavement," and "Alibi"; and with such stars as Corinne Griffith, Constance and Norma Talmadge, and director Herbert Brenon.

PULUNKETT, WALTER: b. Oakland, Cal., June 5, 1902; h. 5 feet 9 inches; medium brown hair and grey eyes; w. 140 pounds; p. Francis Coffledick and Dr. James A. Pulunkett, non-professionals; e. Oakland high school, the University of California and at art school; not married; hy, drawing and sculpturing. Has been with RKO for two and one-half years and has designed costumes for "Hard Boiled Haggerty," "Sinners in Love," "Love in the Desert," "The Red Sword," and has recently done costuming for the Metropolitan Opera House in New York City for Marion Telva.

REE, MAX: b. Copenhagen, Denmark; October 7; h. 6 feet 1¼ inches; blonde hair and blue eyes; w. 167 pounds; p. Betzy Marie Libert and Gerhard Muller Ree, lawyer of supreme court, Copenhagen; e. Royal university of Copenhagen (law and philosophy) and the Royal Academy of Copenhagen (diploma as architect); hy, swimming and tennis. Stage experience in Copenhagen, at Scala theatre revues; also in Max Reinhardt's productions as Orpus in "The Underworld," and in "Midsummer Night's Dream," in Berlin, the Royal Opera at Hosholm, and at the Casino theatre, Copenhagen; in New York designed settings and costumes for Greenwich Village Follies, Music Box Revue, Ritz Revue, Earl Carroll's Vanities, and "Rust." Also covers, cartoons and illustrations for "The New Yorker," for "Polo" and for the "Theatre Magazine." Screen experience consists of having designed costumes for Metro-Goldwyn-Mayer's "The Torrent," "The Temptress," "The Scarlet Letter"; von Stroheim's "The Wedding March"; "Queen Kelly" and costume director and designer for First National's "The Stolen Bride," "Rose of the Golden West," "The Love Mart," "The Private Life of Helen of Troy," "The Yellow Lily," "Show Girl," "The Divine Lady," "The Barker," "Man and the Moment" and "The Comedy of Life."

WAKELIND, GWEN: b. Detroit, Mich., March 3, 1901; h. 5 feet 6 inches; brown hair and blue eyes; w. 121 pounds; p. Mr. and Mrs. Arthur Sewell, non-professionals; not married; hy, art. Six years' experience in the profession; did costuming of "King of Kings."

Key to Abbreviations

b.	born
e.	educated
h.	height
hy.	hobby
m.	married
p.	parents
r. n.	real name
w.	weight

HOME OFFICE EXECUTIVES

ARONSON, ALEXANDER S.: General European representative, World Wide Pictures, Inc.; b, New York City, July 4, 1881; e, in public and high schools; m, and lives in New York City. Entered the motion picture business in 1914 with the World Film Corporation. Was one of the organizers of Regal Films, Canada, in 1916. Joined the Goldwyn company in 1918 as its Western division manager, later becoming vice president in charge of sales. Subsequently joined Metro-Goldwyn-Mayer as general European representative where he remained until 1928 when he associated himself with J. D. Williams in the organization of World Wide Pictures of which company he is now general European representative.

BARUCH, SYDNEY NORTON: Inventor of the Moviephone device and active head of Sound Pictures, Inc.; research engineer; b, Mamaroneck, N. Y., March 14, 1890; p, Sophia von Kitzinger and Joseph Baruch, non-professionals; e, Mamaroneck public and high schools, Cooper Union, special course in engineering and mathematics, University of California, special study lectures on electrical phenomena, 1911; California, Nevada and Stanford universities, 1913-17, D.Sc. Invented thermo relay and other devices for which he received gold medal award of international jury of scientists headed by Prof. Valdimir Karapetof of Cornell university and Dr. Steinmetz, 1915; invented the depth bomb used successfully in destruction of submarines during the World War, 1916. Chief research engineer, Federal Telegraph Company (now radio division of Postal Telegraph company), builders of largest radio station in world; president, Public Service Corporation of California, 1919-20; chief research engineer, General Petroleum Company of America, 1921. Built first high power portable broadcast station from which Roxy broadcast on a trip through Canada over WEA and affiliated stations; designed and built radio broadcasting stations CHCR, WKBK, WKBO, 6XT Calif., LY Bordeaux, France, WBNY, N. Y., 1925; director and controller, United Broadcasting Chain of Radio Stations, 1928; member of Radio Conference, United States Department of Commerce, member Royal Society of London; Physical Society of London; American Institute of Radio Engineers; Scottish Rite Masons; Shriner. Lives at 420 East 139th street, New York City.

BRANDT, JOE: President, Columbia Pictures Corporation; b, Troy, N. Y., July 20, 1882; e, New York high and New York university, holds LL.B. degree from New York, admitted to the bar in 1906; m, and has one child; hy, bridge and reading. Entered the motion picture as private secretary to Carl Laemmle in 1908. Previous to this he was with the Hampton Advertising Agency, and also served as New York representative of the "Billboard," and was for a time advertising manager of the "Dramatic Mirror;" with Carl Laemmle was instrumental in formation of Universal Film Corporation; resigned position of general manager, forming his own business, C. B. C. Sales Company (which later became Columbia), in partnership with Harry and Jack Cohn, in 1921.

BRAUNINGER, A. C.: Director of sales promotion activities, Warner Brothers; first venture in motion pictures with Vitagraph in the capacity of salesman; following this assumed direction of sales promotion activities when the Vitagraph Company was organized under the Warner administration. He has built his career on a secure foothold—a foundation provided by one of the finest technical institutes in America.

BRIGGS, O. H.: Sales manager, DuPont-Pathe; b, Elmira, N. Y., 1896; e, graduated from Elmira Free Academy and continued studies at Cortland and Cornell. After leaving school in 1916 spent two years with the New York Telephone company and Federal Telephone & Telegraph company as district commercial representative in Western New York territory. In 1918 entered the technical training school established by E. I. duPont de Nemours & Company at Wilmington, Del. Later the same year was assigned to the position of supervisor of transportation at Carney's Point plant of the DuPont company. In 1919 was transferred to the chemical products division of the

DuPont company then located in New York City; same year transferred to home office of company at Wilmington and spent the next three years as manager of solvents and nitrocellulose solutions sales department of that division. In 1922 was transferred to Parlin works headquarters as manager of promotion department, taking over the exploitation and sales of Duco, the new nitrocellulose finish for automobiles and furniture. While in charge of this department the DuPont company had completed the building of their four million dollar motion picture film plant at Parlin. At this time it was decided to incorporate the film business as a subsidiary company. The DuPont company with a controlling interest together with Pathe Freres of Paris and Pathe Exchange, Inc., of New York formed the DuPont-Pathe Film Manufacturing Corporation in 1924. Came with the new company as sales manager.

BRILL, DAVID: b, New York City in 1883; e, public school No. 2, New York City. Entered the cloth sponging business in 1898; later became part owner of the World Cloth Sponging Company. Entered the motion picture business in 1914 and built one of the first motion picture theatres in Brooklyn, 5th avenue and 59th street; later sold this theatre and his interests in the sponging business and joined the Universal Film Company in the capacity of New York salesman; in 1920 was sent by Universal to manage the distribution of their product in the Northwest. During his stay in Portland, he purchased for Universal the Columbia theatre, first to be operated and owned by Universal in the Northwestern territory; returned to New York in 1922 and succeeded Charles Rosenzweig as sales manager of the Big U exchange in New York from which he resigned in 1926 and became associated with the Tiffany New York exchange, as general manager; resigned from Tiffany in the early part of 1928 and procured a franchise from Ufa Films, Inc., for five years for the distribution of their product in the Eastern division of the United States in conjunction with which he has acquired a franchise for a series of eight Art Acord pictures for this season.

BROWN, COLVIN W.: Executive vice president of Pathe Exchange, Inc. Began his career as a newspaper man, and has been connected with the motion picture business for the past 12 years. His entry into the business was as an advertising and publicity man. Gradually worked his way into the sales end, and then, becoming vice president and manager of distribution for the Thomas H. Ince Corporation, he came into active contact with production and general distribution. On the death of Mr. Ince he became vice president of FBO in charge of distribution. Subsequently he was charged by Mr. Kennedy with the reorganization and building up of the foreign business of that corporation and through frequent trips to Europe became familiar with that field. Through these activities in every department of the picture business his experience has been unusually broad, giving him peculiar fitness for his present position. Resigned his office of vice president of FBO; was placed in charge of the affairs of Pathe by Joseph P. Kennedy at the time he became business adviser of the company.

BROWN, HIRAM S.: President of Radio-Keith-Orpheum Corporation; b, of Quaker ancestry on a Maryland farm, 1882; e, graduated from Washington college of Chesterton, Md., in 1900, later becoming chairman of the board of directors of his Alma Mater and continues to hold that honor; m, and has one child, a student at Princeton. After graduation, went to New York City, first position being in the editorial offices of the New York Herald; next to Washington, D. C., in the capacity of newspaper reporter and later, entered the employ of the president of the National Railways of Mexico becoming expert in and familiar with public utilities work. At the outbreak of the war went to the officers training camp at Plattsburg and in 1917 entered the army with a captaincy; was promoted to a Lieutenant colonel and made chief of the finance division of the air service. After the war served the Federal Liquidation Committee in settling aircraft contracts with France. Resuming his expert work in public utilities, he was then chosen for the task of examining and rectifying the affairs of the Central Leather Company, upon which he founded and perfected the United States Leather Company, of which he became president. He served in that capacity until he was chosen for, and accepted, the presidency of the Radio-Keith-Orpheum Corporation. Lives at Rye, N. Y.

BUCHER, E. E.: b, Akron, O.; e, high school and private tutors. Joined the DeForest Wireless Telegraph Company of America as experimental and installation engineer in 1903. Constructed and erected several high power wireless stations in the Middle West and on the Great Lakes for this firm, and engaged in considerable experimental work on behalf of that company at its most important stations. In 1907 the American DeForest Company was absorbed by the United Wireless Telegraph Company which company he joined as installation expert and experimental engineer in 1907, and was responsible for the installation of a large number of land stations and special installations on ships for the government and for the merchant marine. Organized a training school for the United Wireless Telegraph Company in 1909. Was appointed instructing engineer and also chief inspector of that company. In 1910 he initiated the first radio schools for the Y. M. C. A. in New York City. During the period from 1909 to 1912 he also conducted research work in radio telegraphy for the United Wireless Telegraph Company and was responsible for the guidance of several of the technical and commercial operations of that company. When the affairs of the United Wireless Telegraph Company were taken over by the Marconi Wireless Telegraph Company of America in 1912, he joined the Marconi company as an instructing engineer in charge of training schools. Devoted several subsequent years to long distance radio experiments and holds a large number of United States patents. While on the staff of the Marconi company he was also technical editor of The Wireless Age, 1913-17. Author of "Practical Wireless Telegraphy," "Wireless Experimenters' Manual," "Vacuum Tubes in Wireless Communication," and a number of other works. On December 1, 1919, he was assigned to special duty with the Radio Corporation of America, and in charge of securing contracts for radio communication apparatus. Appointed commercial engineer of the Radio Corporation of America in February, 1920. Appointed manager of the sales department of the Radio Corporation of America in February, 1922, in charge of all general sales. Made general sales manager of the Radio Corporation of America in 1924. In October, 1927, he was promoted to assistant vice president of the Radio Corporation of America in charge of contact with the licensees under RCA patents. With the formation of the RCA Photophone, Inc., in April, 1928, he became vice president in charge of the new company. On January 1, 1929, he was promoted to executive vice president, which position he now holds. Is still an executive officer of the Radio Corporation of America, with the position of assistant vice president.

BURR, C. C.: r, n, Charles Carrington Burr; b, Brooklyn, N. Y., January 30, 1890; h, 5 feet 8½ inches; black hair and grey eyes; w, 185 pounds; p, Anna Louise and Richard Ogden Burr, non-professionals; e, Hackensack high school, Nazareth Hall, Bethlehem Prep, and the University of Pennsylvania; m, Clemence Amy Burr, non-professional; hy, pictures and polo.

CAMP, WALTER: President, Inspiration Pictures, Inc.; b, New Haven, Conn., 1891; e, Westminster school, graduate of Yale university, B.A., in 1913. After graduation took a position with the New Haven Railroad and systematically went through every department, thereby obtaining the widest possible experience in every branch of railroading. In 1916 became traffic manager of the Connecticut Company which has charge of the trolley interests of the New Haven Railroad in Connecticut, Massachusetts and Rhode Island. Served as captain of infantry of the 28th division and was its intelligence officer in France. Upon receiving his discharge in 1919 became associated with the Merchants Ship Building Corporation and the banking firm of W. A. Harriman & Company and in 1920 became vice president of the American Ship & Commerce Corporation; in 1924 became actively interested in motion pictures as president of Inspiration Pictures, Inc. Is a member of the board of directors of many corporations including Art Cinema, the New Madison Square Garden, Merchants Sterling Corporation and the American Ship & Commerce Corporation.

CHRISTIE, ARTHUR E.: President, Sound Pictures, Inc., distributors of the Moviephone device; b, Sussex, England, November 24, 1886; e, English Parochial schools and Queen's Royal college. A newcomer in the motion picture field and is at present connected with the treasury department of the American Telephone & Telegraph Company and formerly an executive of the American Ice Company, and Ches-

peake and Ohio Railroad Company. Lives at 167 West 71st street, New York City.

CLARK, JOHN D.: Division sales manager, Paramount Famous Lasky Corporation; b. Newark, N. J., 1892; e. public and Newark high school, the Staunton Military academy and New Jersey law school. Practically all his business life has been spent with Paramount, starting in the Philadelphia exchange as salesman; later promoted to branch manager and then appointed special representative for the Middle West. He was then called to the home office and appointed sales manager of division No. 3 in which capacity he now serves the company.

CLOFINE, MICHAEL D.: b. Philadelphia, Pa., July 7, 1886; e. Philadelphia high school. Business experience consists of newspaper editorial work in New York, Philadelphia, Atlanta and other cities. Lieutenant of infantry from 1917 to 1919. Transferred from Hearst News Service to International Newsreel 1919; later editor of International Newsreel; editor M-G-M News and editor Hearst Sound News soon to be issued.

COCHRANE, PHILIP D.: Secretary of Universal Picture Corp., supervisor and general director of advertising, publicity and exploitation; b. Wheeling, W. Va.; married. Reporter for the "Bee" in Toledo, O., then into advertising business with his brothers, R. H., and W. E., in Chicago in 1904. When Universal Pictures Corporation was established, he came to New York City. Lives in New Rochelle.

COCHRANE, ROBERT H.: b. Wheeling, W. Va.; e. Toledo, O., high school, graduated in 1897. Then became a reporter on the "Bee," later advanced to city editor; in 1904 joined his brothers Phil D. and Witt K. in Chicago, in the Cochrane Advertising Agency, which firm handled the regular run of newspaper and magazine accounts. One of these accounts was the Continental Clothing Company of Oshkosh, Wis., of which Carl Laemmle was manager. In February, 1906, Laemmle bought a theatre on Milwaukee avenue, Chicago, and the following October opened an exchange. A few weeks after this Cochrane bought an interest in the Laemmle Film Service. In January, 1913, he became a full fledged and active member of the Universal organization and upon coming to New York was made a vice president of the corporation.

COHEN, EMANUEL: b. Hartford, Conn., August 5, 1892; was graduated from public schools, Townsend Harris high school and in 1912 from the College of the City of New York; from 1912-14 a writer on politics and economics; from 1914-1915 associate editor of Pathe News; from 1915-1926 editor Pathe News; 1922-1926 editor, Pathe Review; also director short feature production for Pathe; in 1926, editor Paramount News and director short feature productions for Paramount Famous Lasky Corporation. Also major, United States Army Reserves. Decorated, Commendatore dell' Ordine della Corona d'Italia. Member of Motion Picture club, Explorers club, Society of Motion Picture Engineers, National Press club, the Judean Society, Briarcliff Country club and Commodore Athletic club.

COOK, GRANT L.: b. Brant, Mich., July 8, 1894; e. high school, St. Charles, Mich., also literary course at Alma College, Alma, Mich., law degree at Law School of the University of Michigan. Practiced law from the time of graduation until his entrance into motion picture business in the middle of 1928, and is at present vice president and general manager of Tiffany-Stahl Productions, Inc. Is a member of the legal firm of Emmons, Klein, Ferris & Cook, now known as Clark, Klein, Ferris & Cook, Detroit, Mich., and also associated with L. A. Young in the L. A. Young Spring & Wire Corporation, manufacturers of golf products distributed under the name of Walter Hagen, and interested in real estate in Detroit and Canadian border cities.

DAVIS, MANTON: Vice president and general attorney, Radio Corporation of America; b. Mayfield, Ky., July 15, 1876; e. private schools and at West Kentucky college, studied law at University of Virginia, graduating in 1901 with degree of Bachelor of Laws; m. Mary Kent (deceased), St. Louis, Mo., January, 1918; has two children, Olivia and Mary Kent. Engaged in general practice of law at St. Louis from 1901 until May, 1917, when he entered First Officers' Training Camp at Ft. Riley, Kan.; commissioned captain of infantry, August 15, 1917; assigned September, 1917, to 354th Infantry, 89th Division; served with division in

France and Germany; commissioned major of infantry May, 1919; appointed Officer-in-Charge Civil Affairs, Coblenz, April, 1919; appointed American legal advisor, I. A. R. H. C., October, 1919; (Lieutenant-Colonel JAG-ORC—present commission). Returned to the United States, April, 1923. In June, 1923, was appointed assistant general attorney, Radio Corporation of America; December 16, 1927, appointed general attorney, Radio Corporation of America; January 1, 1929 appointed vice president and general attorney Radio Corporation of America. Represented R.C.A. in China 1925-1926; member Institute of Pacific Relations, Honolulu 1927; member International Radio Telegraph Conference, Washington, 1927. Is a member of Army and Navy club (New York); Metropolitan club (Washington); Richmond County Country club; Southern Society of New York; Phi Delta Phi legal fraternity; Kappa Alpha, academic fraternity; China Society of America; American Bar Association; and Bar Association of the City of New York.

DEMBOW, SAM: Vice president, Publix Theatres Corporation; b. New York City, January 4, 1890; e. high school in New York. Upon the completion of his education he experimented in numerous sales fields from financial securities to paint manufacturing. In 1913 he joined the sales force of the Film Rental Company, owned by William Fox, and remained until 1922 in various capacities. Nearly all of the present branch offices in the Fox Film organization were opened by him. In 1922 he joined the Samuel Goldwyn organization as Pacific Coast district manager and a year later joined the Herbert D. Rothchild theatre chain as general manager. Famous Players-Lasky owned one-fourth of this organization and when in 1925 they purchased the remainder, he was invited to come to New York to take charge of the buying and booking of attractions for all of the theatres operated by Famous. With the organization of Publix Theatres Corporation, as the theatre operating subsidiary of Paramount, he was elevated to the position of executive vice president, which position he now holds.

DEPINET, NED E.: General sales manager, First National Pictures, Inc.; b. Erie, Pa., September 9, 1890; e. Erie high school. After graduating from high school, he found his first job as booker and salesman with the Imported Film & Supply Company of New Orleans. Literally, it may be said that he has been a picture man throughout his business life. Step by step, he has risen to his present post of high responsibility. In 1910 the Imported Film & Supply Company became a part of the General Film Company, giving him a broader opportunity to familiarize himself with the marketing of pictures in the Southern territory. His success was so pronounced that in 1911 Universal offered him the place of Southern division manager, a position that he filled until 1924 when he was brought to the New York office as one of three sales directors. Along with his other duties, he continued to be the right-hand man of William Oldnow, who for many years held the Universal distributing franchise for the entire South. In the fall of 1926, he came to First National as a member of the sales cabinet organized at that time with the country divided into three territories, East, South and West. Took over the Southern territory and soon brought the sales in that part of the country up to a new high mark. When it was decided to appoint a general sales manager with jurisdiction over all domestic distribution he was chosen. He was a distributor representative at the exhibitor-distributor-producer conference in Chicago.

DESSEZ, ELIZABETH RICHEY: Director of the educational department of Pathe Exchange, Inc.; b. and e. in the Shenandoah Valley of Virginia; her ancestry is pre-revolutionary and belongs to Virginia and Maryland. Her grandfather was John Locke. Company A, First Virginia cavalry, of the Confederate Army; m. George A. Dessez and left Virginia to make her home in New York City. Did considerable writing for newspapers during her first years in New York and in 1915 became actively interested in motion pictures. With the desire to see that her children view suitable pictures when they went to a theatre, she and a friend, also a Virginian and the mother of a family, arranged with the manager of a local motion picture theatre to run children's matinees on Saturday mornings at his theatre. The exhibitor became interested in the scheme and the result was the first successful children's matinees in New York City. Mrs. Dessez found herself in demand as a public speaker and as a result of the successful experiment, George Kleine gave her a place on his staff doing public relations work for the then famous Conquest Pictures, produced by the Edison Company. During the world war, Mrs. Dessez used her knowledge of motion pictures in helping select pictures with the motion picture division of the war work council of the Y. M. C. A. After the war, she became a member of the Pathe organi-

zation—coming in, really, to edit features. Shortly afterward she was made director of the educational department in which capacity she has remained ever since. Her work in motion pictures has become international in character with her recent appointment as a member of a committee formed by the section on intellectual cooperation of the League of Nations in Geneva.

DRAKE, WHITFORD: Vice president, Electrical Research Products, Inc.; b. Massachusetts, 1883; e. Harvard and graduated from the Naval Academy in 1906 and obtained an M. S. degree from the Massachusetts Institute of Technology in 1911. Served in the Navy from 1902-1919 resigning the rank of Commander at the last named time. Accepted a position as works manager of the Baltimore Drydock and Shipbuilding Company, joined the Winchester Repeating Arms Company and was president of seven subsidiary companies until 1925. Joined Western Electric as superintendent of operations at the Kearney Plant, became associated with Western Electric's commercial department and was made vice president of Electrical Research Products, Inc., with the formation of that company in 1927.

EZELL, CLAUDE C.: General sales manager, Warner Brothers; b. Mexia, Tex., July 9, 1882. Began his film career 26 years ago with the Bass Film Company in New Orleans. Also enjoyed a long and successful affiliation with the General Film Company where he served both as branch manager and Southern division manager, later becoming division manager for Select Pictures. Joined Warner Brothers several years ago, occupying the post of Southern and Western sales manager. In December, 1928, he was promoted by Sam E. Morris to general sales manager for the company.

FLINN, JOHN C.: Vice president of Pathe Exchange, Inc.; b. Evanston Ill., May 6, 1887; married, and has two children. Entered the motion picture industry in 1914 in the capacity of publicity manager of the Jesse L. Lasky Feature Play Company at the time when they were producing Gertrude Farrar's picture, "Carmen." The next move was with the Famous Players-Lasky Corporation as their advertising and publicity manager, when this merger took place. Flinn exploited "The Covered Wagon" in the United States, London and Paris. Left that position 10 years after his entry into the business to accept the vice presidency in charge of advertising and publicity of the W. W. Hodkinson Corporation, and subsequently became vice president and general manager of the Producers Distributing Corporation. In addition to this office he also held that of president and director of the Metropolitan Picture Corporation of California; vice president and director of the Cinema Corporation of America and vice president and director of the Cecil B. DeMille Pictures Corporation. Upon the merger of P.D.C. and Pathe he became vice president of the combined organizations. Is a member of the Motion Picture club, New York Athletic club, Hudson River Country Club of Yonkers, New York; Newspaper Club of New York; Associated Motion Picture Advertisers of New York; Yonkers Commandery, No. 47, K. T. and the Thistle Lodge, No. 900, F. & A. M. and the National Vaudeville Artists.

FRASER, WILLIAM R.: Secretary and general manager of Harold Lloyd Corporation; b. Central City, Col., December 13, 1879; p. Sarah Elizabeth Smith and James Fraser, who settled in the covered wagon days in Gilpin County, Col., in 1859; e. Leland Stanford and Cornell universities; m. Olivet Jane Nelson of El Paso, Tex., May 8, 1920. First business position with the American Smelting & Refining Company with whom he remained four years; later passed the examinations for the United States Forest Service, remaining with department 15 years, having worked his way through the ranks from clerk to Forest Supervisor. Left the Forest Service to join Harold Lloyd, organizing the Lloyd Corporation in 1922 and becoming secretary and general manager. In addition to his position with the Lloyd Corporation he is director of the California Trust, Los Angeles; California National Bank, Beverly Hills; American Green Cross; Association of Motion Picture Producers; Hollywood Athletic Club; the Masquers, Hollywood; and vice president and director of the Central Casting Corporation. Is a member of the Hollywood Athletic club, Southern California Athletic, Lakeside Golf club and the Masquers, also of the F. & A. M.

GOEBEL, O. E.: President of Sono-Art Productions, Inc.; b. Iowa, 1887; e. St. Louis university, where he studied law, which profession he abandoned after a short practice, for motion picture production. In association with Ludwig G. B. Erb he wrote and produced "The Crimson Stain Mystery," a serial; in 1916 he started to



FRED NIBLO

In Production "Redemption"

100% TALKING WITH JOHN GILBERT

"The Mysterious Lady"

"Ben Hur"

"Blood and Sand"

"Three Musketeers"

"Dream of Love"

"Camille"

"The Temptress"

"Mark of Zorro"

produce a series of pictures for schools and this company afterwards developed into the Associated Arts Corporation, making pictures for the public in general. Recently, with George W. Weeks, for many years distribution manager of Paramount Famous Lasky Corporation, he established the Sono-Art Corporation for the purpose of making sound pictures, and is now engaged in producing the first picture that Eddie Dowling is starring in.

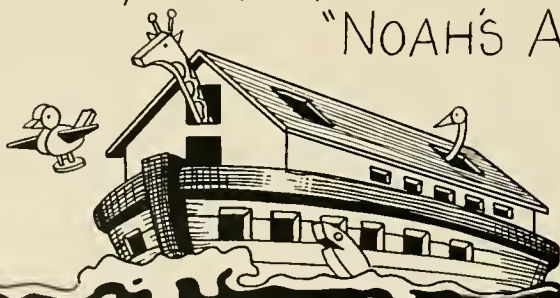
HALL, RAY L.: Editor of Pathe News; b. Kentland, Ind.; e. graduate of Indiana university. His early training in news gathering was with the City Press Association in Chicago and later on the staff of the Chicago and Indianapolis papers, establishing an enviable reputation as a political writer in the Middle West with a daily syndicated first page signed column. Went through the news as editorial writer, city editor and managing editor eventually joining the United Press Association with headquarters in New York. Then joined the International Press Association and covered many of the greatest news events of the times. Detached himself from newspaper work to become editor of the Hearst-Selig News Pictorial when that news film was started with editorial offices in Chicago. Later came to New York and organized and edited the Hearst-Mitagraph News Pictorial; then was active in the organization of the Hearst-International Newsreel and was afterward placed in charge of technical production of all Hearst screen product. During the war, he was called to organize the motion picture activities of the American Red Cross and also served as production manager of the division of films of the committee on public information. Following the war he organized the Screen Telegraph released by Mutual and when that company consolidated with another, organized and edited Kinograms. For two years was in charge of Fox Varieties.

HAMMONS, E. W.: President, Educational Film Exchanges, Inc.; b. Winona, Miss., 1882; e. Winona, Miss., Fort Smith, Ark., Dallas Tex., and New York City. In a secretarial capacity he served, successively, the customs agent of the Mexican National Railways with offices at Nuevo Laredo, Mexico, the building commissioner of the New York Fire Department in Brooklyn, and E. L. Raulett of Marshall, Spader & Company, New York stock brokers. Real estate next claimed his interest, and he connected with Dean Alvord & Company, whom he left to take the managerial reins of the Woodmere Realty Company and thence to the real estate department of the United States & Mexican Trust Company. The invaluable experience which he gained here in organizing building and development companies, was reflected in his subsequent ventures in the motion picture. After a brief period of experimentation with short films of strictly educational nature, he launched a campaign to release short comedy and novelty pictures through a special national distribution organization. Unable to interest American capital, he appealed to the great Hudson's Bay Company in England, where he succeeded in getting the financial backing he was seeking, and today he has a company producing and distributing almost every conceivable type of short subject, ranging from the instructional to the pure and unadulterated entertainment variety.

Fred Jackman

photographic Effects

"NOAH'S ARK"



DIRECTOR OF SCIENTIFIC RESEARCH
FIRST NATIONAL-WARNER BROS STUDIO

BURBANK CALIF.

HOLLYWOOD CALIF

HANCOCK, DON: r. n., Donovan Hancock; b. London England, October 21, 1888; p. the late La Touche Hancock, well known poet and newspaper writer and author of the book, "Desultory Verse;" e. in public schools of New York; m. Katherine Irvin of St. Paul, Minn., in 1913. Held several unimportant positions with various commercial firms and in 1908 went on the stage and spent nine years in the calling; in musical comedies he has appeared with Elsie Janis in "The Fair Co-Ed;" with Eva Tanguay in the "Follies of 1909" and followed Harry Pilcer in the light comedy part of Mort Singer's "Heartbreaks." Then followed several years of stock company experience, appearing with the Albee stock company at Providence, R. I., and with stock companies in Salem, Mass., Portland, Ore., Fitchburg, Mass., Boston, Mass., and Long Beach, L. I.; then followed a trip to Australia as light comedian with an American musical comedy company and upon his return entered vaudeville, playing in several sketches as light comedian, the most prominent being with Frank Sheridan in "Derelict" and with Joseph Jefferson in "Poor Old Jim." Late in 1916 he left the stage and took a position on the editorial staff of the "Los Angeles Examiner" where he later became day city editor. His newspaper work was broken into by his enlistment in the Canadian army (11th engineers) and upon his return to Los Angeles he became special correspondent for the "Los Angeles Examiner" at San Pedro, Cal. In 1918 he went to New York and joined his brother, Herbert Ernest Hancock, in the H. & H. Productions (motion pictures) as business manager. After producing

three pictures they signed with Fox Film Corporation to organize their news reel "Fox News," in 1919. Spent four years with this corporation as news feature director, news editor and later director in chief of "Fox News." Leaving Fox he went with Macfadden Publications as director of illustrations in their magazines, with them one year; then struck out as an independent and made a score of illustrated songs in motion pictures for prominent musical publishers. On September 14, 1925, he entered his present work which comprises several duties. He directs and writes publicity for "Topics of the Day," "Aesop's Fables," "Sportlight," and "Curiosities." Also reads for and edits "Topics of the Day," and does considerable title writing for "Curiosities" and some for the "Smitty Comedies," and is film editor for all of the products. Is a member of the Associated Motion Picture Advertisers and was chairman of the A. M. P. A. Hollywood Masque Ball which took place March 2, 1929, at the Hotel Astor. Lives at 43-49 Lowery street, Long Island City, N. Y.

HAYS, WILL H.: b. Sullivan, Ind., November 5, 1879; p. Mary Cain and John T. Hays, non-professionals; e. bachelor of arts degree in 1900, master of arts degree in 1904 from Wabash college and later a doctor of laws degree from Mt. Union college. On his twenty-first birthday he was admitted to the Indiana bar, later becoming a member of his father's law firm, known for two generations as the firm of Hays and Hays, and served as city attorney in Sullivan. Shortly after beginning the practice of law, he became interested in politics. He accepted the chairmanship of the Republican county committee for Sullivan county and by successive stages in the state organization, he became chairman of the Republican central committee of Indiana in 1914. During the war, he was chairman of the Indiana state council of defense. In February, 1918, he became chairman of the Republican national committee. Following the election of President Harding, he was appointed postmaster general of the United States, resigning early in 1922 to become president of the Motion Picture Producers & Distributors of America, Inc. As postmaster general, he quickly raised the postal service to a high level of efficiency. He furthered the air mail service, waged a relentless war on mail bandits by arming employees and placing Marines on trains, and succeeded in humanizing the postal department by a plan of making every employee a "partner in service." Under his guidance, many changes have been brought about in the motion picture industry. The practice of arbitration in settling trade disputes, for instance, has become the universal practice of distributors and exhibitors, with the result that in four years more than 50,000 controversies have been amicably, economically, and promptly settled with a resultant huge saving in time, money, and friendship. By self-government of the industry at the source of production, new high artistic and moral standards have been established. Not only do producers now exercise judgment in the selection of screen material through the operation of a cooperative study of books and plays which have possible objectionable subject matter, but a studio relations committee is constantly taking to the men and women in the studios, accurate reports, advices and suggestions from authoritative individuals and groups in the public. Through a committee on public relations, which has now grown into a department of public relations, good will has been promoted everywhere. The department disseminates not only accurate and reliable information regarding the industry's purposes and accomplishments, but it serves as a channel through which helpful suggestions are received from the interested public and passed on to the studios. Much of his attention has been directed toward establishment of finer relationships with foreign governments and with the foreign film industries. Believing that the screen is one of the most powerful and influential forces extant for the promotion of good will between men and women and nations, he has encouraged a higher sense of responsibility in the depiction of foreign scenes and persons, so that now care is taken to see that the nationals of one country are truthfully and sympathetically introduced to the nationals of every other country. Taking "confidence and cooperation" as a basic policy of the industry, he has helped bring to all branches a deeper consciousness of responsibility for proper guidance of the motion picture. Under his leadership have been developed also the Film Boards of Trade, a Standard Uniform Exhibition Contract, special educational or pedagogic films, surgical pictures and films for use in churches. A free casting bureau for extras has been opened and special Saturday morning performances of pictures for children encouraged. The higher standards in

all forms of publicity and advertising have won wide recognition by publishers and critics. By raising its standards, exercising its freedom with proper restraint, and establishing itself more firmly in the hearts of the people, under his leadership, the industry, since 1922, has been able to go to higher levels of artistry with the best wishes and the applause of the great public. He has been active in professional and social enterprises. He is vice president of the Peoples National Bank and Trust Company of Sullivan and a director of the Chicago & Eastern Illinois Railroad Company. He is a former national president of the Phi Delta Theta fraternity, a 32nd degree Mason, a Shriner, and a life member of the Elks. Among the other clubs of which he is a member are the Metropolitan, National Press, and University Club of Washington, D. C.; the Union League, National Republican, Bankers, Army and Navy, Friars, and the Advertising Club of New York City; the Chicago Club; Illinois Athletic Club; California Club; and the Mayfair Club of Hollywood.

HOFFMAN, M. H.: Vice president and general manager, Tiffany-Stahl Productions; b. Chicago, Ill., March 20, 1881; e. graduate of public school in Chicago, also of New York City college, with a title of bachelor of law from New York university, 1900. Prior to the study of law he studied the arts, consisting of music and painting. Practiced law until 1910 in New York, having been admitted to the bar in New York, New Jersey and Massachusetts; then became interested in theatres in Massachusetts as an exhibitor and still continued with the practice of law in Springfield, Mass. Then became associated with W. E. Green, managing his Springfield exchange. Universal Film Company then bought out Green and after a short time he became general manager for Universal Film Company; resigned in 1917 and for several years was in the independent state right market, producing and distributing pictures. In 1920 organized Tiffany Productions and made eight Mae Murray pictures, which were at that time considered outstanding productions. These pictures were distributed through Metro Film Corporation. After completing this series, the Tiffany Company under his management launched into its own production units and started the establishment of exchanges. The present company, known as Tiffany-Stahl Productions, is the completed outcome of the original Tiffany Company, which went into the production of the Mae Murray pictures. On Feb. 19, 1929, he announced he had just sold his holdings in Tiffany-Stahl.

HUGHES, HOWARD R., JR.: Founder and president of The Caddo Company; b. Houston, Tex., December 24, 1904; p. Alene Gano and Howard R. Hughes, brother of Rupert Hughes, the writer, and founder of the Hughes Tool Company, also one of the outstanding men identified with the oil industry of Texas, died in 1924; e. Rice Institute, Houston; m. Ella Rice in 1925; and at the age of 20 took over the management of his father's business. About two years ago he turned over the management to his associates and went to Hollywood to invest a portion of his capital and his abilities in the business of motion pictures. His first production, "Two Arabian Knights," made for United Artists release, established Louis Wolheim in the front ranks of the character actors and won international recognition for Lewis Milestone, the director. Then signed contracts with both United Artists and Paramount Famous Lasky to release his pictures; and also signed Thomas Meighan for two pictures and placed other prominent stars and players under contract, including Ben Lyon, Raymond Griffith, Lucien Prival and John Darrow. His second release, "The Racket," starring Thomas Meighan, with Wolheim and Marie Prevost in the chief supporting roles, followed by "The Mating Call" from the novel by Rex Beach, also starred Meighan. His latest release, "Hell's Angels," is directed by Luther Reed with Ben Lyon, James Hall, Greta Nissen and others.

HUMM, JOHN: Treasurer of Pathe Exchange, Inc.; b. Hatzfeld, Hungary, December 18, 1892; e. graduated from the Commercial-Oriental Academy of Budapest; m. and has five children. Spent two years in Paris as special agent of the Minister of Commerce of Hungary, also taking a special course at the Sorbonne. In 1913 came to New York as special agent of the Hungarian Ministry of Commerce, serving in that capacity until the outbreak of the war. In October, 1914, he entered the motion picture industry affiliating with Pathe as translation clerk and then joined the distribution unit, the Electric Film Company in the same capacity. Moved along with Pathe Exchange, Inc., when that company was organized December 28, 1914 and worked practically every position in the accounting department, became auditor, assistant general manager, assistant treasurer, and finally, treasurer, the position he now holds. Member of the Motion Picture Club of New York, the Freeport B. P. O. E., No. 1253, the

Rockville Country club, the Baldwin Country club, and is also a member of various civic, commuters and traveling men's associations.

INNERARITY, LEWIS: Secretary and attorney for Pathe Exchange, Inc.; b. Sherwood, Baltimore County, Maryland, July 23, 1886; e. graduate of the University of Maryland and was admitted to the Maryland bar 19 years ago. Was connected with the Colonial Trust Company of Baltimore for some six years and was on the legal staff of the United States Fidelity & Guaranty Company for eight years. Entered the motion picture business in May, 1918, in the capacity of secretary of Pathe Exchange, Inc. Innerarity originated the plan for the present Hays organization and he and Gabriel Hess did all of the work incident to the creation of what is today a guiding moral force in the industry and the work of these two men was turned over to a committee of which Innerarity was chairman which perfected the present organization and turned it over to Will H. Hays. Among the various offices held by him are the following: vice president and director of Pathe, Inc.; vice president and director of Pathe Studios, Inc.; director of Pathe Exchange, Inc., and vice president and director of Safeway Stores, Inc. Is a member of the Merchants Association of New York and the American Arbitration Association.

JOHNSTON, W. RAY: President, Rayart Pictures Corporation; b. Janesville, Ia., January 2, 1892; e. high school in Janesville, Ia., and the College of Commerce, Waterloo, Ia. Joined the news staff of the "Waterloo Daily Reporter," where he remained for some months, then delved into banking and real estate for several years. In this connection he met Wilbert Shallenberger, brother of W. E. Shallenberger, who later organized the Arrow Film Corporation. The brothers were interested in the old Thanouser Film Corporation with Charles J. Hite, who invited Johnston, then 22, to come to New York as his secretary, which position covered every angle of studio and distribution activity. Within two months he was made treasurer of Syndicate Film Company, which made "The Million Dollar Mystery," the serial that proved such a bonanza for its producers. Followed the treasurership of Thanouser and the presidency of Big Productions Film Corporation. Around the same time he also introduced Al Jennings, the famous Oklahoma bandit, to the screen in "Beating Back." Nor did he overlook another branch of the business, for in addition to running the Thanouser studio in Florida for eight months he also had experience in theatre management. When the affairs of Thanouser were wound up Johnston joined W. E. Shallenberger in the Arrow Film Corporation, soon to be elected to the office of vice president, which position he held until 1924 when he organized and became president of Rayart Pictures Corporation, which shortly became one of the leaders among the independents. He is still president of the Big Productions Film Corporation, which serves as an affiliated unit, and also president of the Rayart Syndicate Corporation, a producing unit.

KATZ, SAM: President, Publix Theatres Corporation; b. Russia, 1892 and brought to this country at the age of three months; raised in the ghetto of Chicago, where his father was a barber. In 1905, at the age of 13, he got a job playing the piano in Carl Laemmle's first 5-cent motion picture house on Chicago's West Side, while continuing his school work. At the age of 16, he had his own theatre with 144 folding chairs, which he later increased to 275 and installed an orchestra; the next year he bought two more theatres. His main ambition was to become a lawyer and, graduating from high school at this time, he entered Northwestern university where he attended night school while continuing his business activities. In 1914, he acquired a theatre seating 800 and soon afterwards formed the Amalgamated Theatre Corporation. About this time, he met Barney Balaban, and the meeting bore fruit in the erection of the Central Park theatre, the first really fine theatre in Chicago devoted exclusively to films. The venture secured the interest and backing of financial circles and, before long, the Riviera was built, which was later followed by the string of deluxe houses which all Chicago knows as Balaban & Katz. Impressed by the brilliant success of this firm the directors of the Paramount Famous Lasky Corporation in 1925 prevailed upon the Chicago concern to take over the management of its houses and Sam Katz took executive charge of the new enterprise.

KENNEDY, JOSEPH P.: b. East Boston, Mass., September 6, 1888; p. P. J. Kennedy, former state senator; e. public schools of Boston, entered Harvard university in 1908, graduated in 1912; while at Harvard played first base on varsity baseball team; m. Rose E. Fitzgerald, daughter of ex-mayor John F. Fitzgerald of Boston. After graduation from college entered the employ of the State of Massachusetts as



DAVID BUTLER

"THE HIGH SCHOOL HERO"

"PREP AND PEP"

"WIN THAT GIRL"

"SON OF ANAK" [IN PREPARATION]

"THE NEWS PARADE"

"CHASING THRU EUROPE"

bank examiner; on January 20, 1914, at the age of 25, elected president of the Columbia Trust Company of Boston, Mass.; December 4, 1914, exposed the collateral loan scandal in Boston; April, 1918, resigned as president of the Columbia Trust Company to become assistant general manager of the Fall River Shipbuilding Corporation; June 30, 1919, resigned to become manager of Hayden, Stone & Company; in 1923 resigned to take up investment banking; February, 1926, elected president and chairman of FBO Pictures Corporation and subsidiaries until December, 1928; and during 1928 chairman of the board of directors of Keith-Albee-Orpheum Corporation, and consummated deal whereby Radio Corporation of America took over FBO and KAO; February 15, 1928, elected special advisor of Pathe Exchange, Inc. Director of New England Fuel & Transportation Company, Columbia Trust Company, Boston Morris Plan, East Boston Company, Dexter School of Brookline, Mass., and Motion Picture Producers and Distributors of America. Member of Exchange Club of Boston, Chamber of Commerce of the United States; Harvard Club of Boston and New York, Hudson River Country Club of New York, Seaview Golf Club of

Atlantic City, Woodland Golf Club of Boston and Hyannisport Club.

KENT, SIDNEY R.: General manager and member of the board of directors of Paramount Famous Lasky Corporation; b. Lincoln, Neb., and at the age of 14, just after he had finished grammar school, got his first job stoking boilers in a greenhouse at \$5 a week. From this humble beginning he has developed a business career which is one of the most strikingly successful ones in the annals of the picture industry. Before he was 20 years old he had pushed up in Wyoming and was occupying a responsible position with the Colorado Fuel and Iron Company. He was one of an engineering company and he and five other men were the sole inhabitants of 36 miles of desolate county. They built their own roads and pipelines, established camps and literally opened up territory to civilization and business activity. In 1912 he went to the Pacific Coast with the American Druggists' Syndicate. Shortly afterwards he returned East where he became a salesman at \$50 a week. Three months later he was the company's assistant sales manager, then assistant to the president and for three and one-half

years he was virtually in charge of the entire business. A friend talked to him enthusiastically of the motion picture business. He liked its prospects and cast his lot with the films with the old Vitagraph Company. It was not long after that the General Film Company was indicted under the Sherman Law and buried under judgments aggregating \$25,000,000. Frank Hitchcock had the job of unravelling the tangle and he called Sidney Kent to help him. The job was cleaned up and Kent walked into the office of Adolph Zukor, president of Famous Players, and sold his services, but not at a price. That was to be determined if and when he made good. He went to work in the company's administration bureau, and at the end of eight months was getting \$250 a week. His first work, in the distribution department, was as special district manager of the territory which included the Kansas City, St. Louis, Omaha and Des Moines offices, which position he held until May, 1919, when he was called to the home office to become general sales manager. On January 8, 1921, Mr. Zukor appointed him general manager of distribution and a year later he was elected to the company's board of directors. In 1926 he was named general manager of the company.

KOHN, RALPH A.: Treasurer of Paramount Famous Lasky Corporation; b. Chicago, March 11, 1890; e. Chicago and New York public schools, graduating in 1903; was graduated from Townsend high school in 1907, and from New York university, with a B.S. degree, in 1911; m. Marion Feinberg in 1924 and has two children. Entered the law office of Elek John Ludvig as clerk and attended law school evenings. Admitted to the bar in June, 1913. Became assistant counsel and assistant secretary of Famous Players Film Company on its formation in 1913, and assistant secretary and assistant treasurer of Paramount Famous Lasky Corporation on its organization in 1916. Continued in this capacity, except during the war, when he was first a private and then a second lieutenant of the Signal Corps, United States Army. Returned to Paramount after the war, and was elected director of the company January 31, 1923; elected treasurer of Paramount and its subsidiaries in August, 1927. Member of City Athletic, Fairview Country, Army and Navy and Friars clubs.

LAEMMLE, CARL: b. Laupheim, Germany, January 17, 1866; h. 5 feet 5 inches; grey hair and blue eyes; w. 140 pounds; p. Rebekka and Baruch Laemmle, non-professionals; e. Germany; m. Recha Stern of Fliden, Germany, non-professional. From 1884 to 1906 he worked in a drug store in New York, then a department store in Chicago, then employed on a farm in South Dakota; returned to Chicago and went to work for Butler Brothers; later employed as a bookkeeper for the wholesale jewelry firm of L. Heller & Company; then clerk in the stock yards for Nelson Morris & Company; also worked for the firm of Otto Young & Company, wholesale jewelers; thence to Oshkosh as bookkeeper in Continental Clothing house, and after four years was promoted to manager. Back to Chicago in 1906 and intended establishing a chain of 5 and 10-cent stores but became interested in moving picture theatres instead. Opened his first theatre, the Whitefront, on Milwaukee avenue, Chicago; two months later opened his second theatre on Halsted street; then established the Laemmle Film Service, Chicago; the next year (1907), established exchanges in Evansville, Memphis and Omaha, and in June of that year returned to Europe for a visit. In 1908 established exchanges in Minneapolis, Portland, Ore., Salt Lake City, Montreal and Winnipeg. In April, 1909, he quit the Patents Company and became an independent, organized the Imp Company incorporated as "Yankee Films Company;" released his first picture, "Hiawatha," 989 feet in length; second release being "Love's Stratagem," 954 feet in length; in 1909-12 fought Patents Company; and in May, 1912, Laemmle, Charles Bauman, David Horsley, P. A. Powers, W. H. Swanson combined their interests and formed the Universal Film Manufacturing Company with offices at 1 Union square, New York City. Later that year Laemmle went to Europe and opened his first American independent foreign office. Laemmle and Cochrane bought out P. A. Powers and obtained control of Universal and in 1924 moved to their present quarters. Fifth avenue and 57th street; in 1925 Universal Pictures Corporation issued the first stock to the public and became established on the New York stock exchange. In June, 1926, Laemmle was stricken with appendicitis on board the S.S. Berengaria and brought to London to be operated on; after recovery from almost fatal illness, he returned to America. In December, 1926, he bought the Thomas H. Ince estate near Hollywood and became a resident of California. On the anniversary of his sixtieth birthday he was honored by a great demonstration by all of Hollywood under the

leadership of Mary Pickford and other celebrities of screen and stage who worked for him.

LASKY, JESSE L.: First vice president in charge of production of Paramount Famous Lasky Corporation; b. San Francisco, Cal.; e. high school of San Francisco. One of the first men from the West Coast to go to Alaska at the time of the earliest gold rush and one of the first hundred to reach Nome, this after a brief reportorial experience on a San Francisco newspaper. On his return from Alaska he became a musician and leader of the Royal Hawaiian Band of Honolulu. When he came back to the states he capitalized his experience by associating himself with vaudeville enterprises and presented a number of important musical acts in association with the late Henry B. Harris. In fact, Lasky's musical acts are still the recognized vaudeville standards for that character of entertainment. The Jesse L. Lasky Feature Play Company, of which he was president and which he organized in association with Samuel Goldwyn and Cecil B. DeMille, began business in January, 1914. The company produced several of the famous Belasco dramas including "The Rose of the Rancho," "The Girl of the Golden West," "The Warrens of Virginia," "The Governor's Lady" and "The Woman." Among the stars who appeared under the Lasky banner were Edward Abeles, Edmund Breese, Thomas W. Ross, Blanche Sweet, Dustin Farnum, Max Figman, Robert Edeson, H. B. Warner, the late Theodore Roberts, Edith Talfierro, Wallace Eddinger, Edith Wynne Mathison, Victor Moore, Mabel Van Buren, House Peters, Charlotte Walker, Ina Claire, Fannie Ward, Donald Brian, Carlyle Blackwell, Laura Hope Crews, Rita Jolivet and Geraldine Farrar. When the Famous Players Film Company and Jesse L. Lasky Feature Play Company combined in July, 1916, Lasky was made first vice president of the new corporation and has continued as such ever since. From the outset he has been in complete charge of the company's production, dividing his time between the big Lasky studio at Hollywood and the home office in New York, where he is in close touch with the activities of the Eastern studio on Long Island.

LEE, ARTHUR A.: President, AmerAnglo Corporation; b. Harlem, July 18, 1894; e. public school No. 184 and Stuyvesant high school. Has been in the motion picture industry for 18 years; started out by roadshowing one of the first five-reel pictures ever produced, Nat C. Goodwin in "Oliver Twist," throughout the Dominion of Canada; one year later with the General Film Company in Montreal and was later appointed manager of their special feature department in Canada; left Canada and went with the Picture Playhouse Film Company and opened branch offices for them throughout the United States. Resigned from this company and went with the Gaumont Company of New York with headquarters at Flushing, L. I., and resigned from the Gaumont Company and enlisted in the army, July 1, 1918. Was discharged from the army December 25, 1918, and went back to the Gaumont Company until they dissolved their New York corporation. Then started the Lee Bradford Corporation which operated until Mr. Bradford's death in 1925 at which time the AmerAnglo Corporation was formed, of which he is president. Also the American representative of Gainsborough Pictures, Piccadilly Pictures, Gaumont Company, Ltd., Gaumont British Corporation and Welsh Pearson Elder Corporation; also vice president of the Gaumont British Corporation of Canada, Ltd.; a member of the Motion Picture Club, Westchester Hills Golf Club and Canadian Club.

LUDVIGH, ELEK JOHN: General counsel, Paramount Famous Lasky Corporation; b. New York City; e. public schools and graduated from the College of the City of New York in 1891. Admitted to the bar in 1894; New York State Civil Service Commissioner 1910-12; retired from general practice of law to devote himself exclusively to general counselship of Paramount about 10 years ago.

MARCUS, LEE: Vice president, RKO Productions, Inc.; b. Buffalo, N. Y., December 7, 1893; e. public school and high school in Buffalo. Four years general contracting; in the army for 26 months; and has been in the motion picture business for 10 years.

McCONNELL, FRED J. (Mac): Sales director of short product and complete service of Universal Pictures Corporation; b. Waseca, Minn., October 25, 1882; e. Ashland, Wis., high school, Chicago Manual Training school and the University of Wisconsin. Captain of university swimming team and member of Chicago Athletic Water Polo Team, and New York Athletic Team, 1916-23; m. and has two chil-

dren. A trained newspaper man and has been connected with the "Chicago Herald," "Chicago Tribune," "Cleveland News," four years New York City representative for "Chicago Herald;" later in advertising agency field with Kaufman & Handy Agency and Taylor Critchfield Company, both in Chicago; advertising manager "Northwest Agriculturist," farm publication. Serial representative for Pathe, serial manager for Universal; then to the Coast; in charge of serial production and Western pictures at Universal City; general manager short product for Universal since 1921 with the exception of a year and one-half, during which time he was editor and vice president of "Exhibitors' Daily Review" and an independent producer of Western and dog features for Pathe. Member of Wampas, Athletic club, New York, and Elks.

METZGER, LOU B.: General manager of Universal Pictures Corporation; b. Kansas City, Mo., 1895. When barely 17 years of age, he undertook his first job in a film exchange, that of his uncle, in Portland, Ore., as an inspector when that organization handled the Laemmle Film Service. He soon graduated into the sales end of the business and remained in that territory until the war when he resigned and entered the army, joining the 81st field artillery of the 8th regular division. Starting in the ranks he rose to be chief brigade telephone officer of the 8th field artillery brigade. He has successfully filled every job in a branch office working in Kansas City and in New York. Became special representative for "The Heart of Humanity," Universal's great war picture; called to New York in 1920 to be a special salesman for the Stage Woman's War Relief put out by Universal. He attained national reputation through conception and execution of the complete service contract. Since that time he has been located at the home office in New York City. At the end of 1925 he was made sales director for the Western division. The success of his division in completing long term contracts with Balaban & Katz and other circuit bookings was largely due to his leadership. Upon the eve of his departure for Europe in June, 1926, Carl Laemmle appointed him general sales manager in charge of distribution throughout the United States and Canada. When E. H. Goldstein resigned in October, 1928, Metzger was made general manager of the corporation.

MEYER, FRANK A.: Assistant secretary, Paramount Famous Lasky Corporation; b. St. Louis. Entered banking business in 1908; a year later he became connected with the Cameraphone Company, New York City, one of the first talking picture companies which numbered in its roster of stars some of the best known names then on the legitimate stage; in 1909 returned to St. Louis where he formed an association with the Western Film Exchange Company, later being sent to New York to open a branch office for that company; among his clients was Adolph Zukor who booked film from the Western exchange for his Comedy theatre. Through business dealings Mr. Meyer and Mr. Zukor came to know and like each other with the result that in 1912 when Famous Players was organized, Mr. Meyer was taken into the new company. He has served in many capacities with Famous and is now general manager of the Paramount laboratory and general purchasing agent in addition to his executive duties.

MOELLER, A. J.: b. Detroit, Mich., July 8, 1889; e. public school. From 1904-1911 was on the stage in vaudeville and stock; in 1911 purchased the Temple theatre, Howell, Mich., and sold theatre in 1914 to become associated with W. S. Butterfield Theatrical Enterprises at Saginaw, Mich.; resigned in 1915 to supervise construction and become managing director of Theatre de Luxe, Detroit, Mich.; resigned in 1910. During the period of years from 1913 to 1919 was secretary of the Michigan Exhibitors League and Michigan Exhibitors Association. In 1920 appointed general manager of Michigan Exhibitors Association, and effected its reorganization to the Motion Picture Theatre Owners of Michigan; resigned in 1921 upon appointment as general manager of the Motion Picture Theatre Owners of America, and resigned in 1924 to organize Moeller Theatre Service as personal representative for theatre owners and theatre owner organizations; discontinued service in 1926 upon election as president of the American Cinema Association and resigned in 1927 to produce and distribute features and short subjects, particularly screen adaptations of the poems by Edgar A. Guest. In 1928 added the production and distribution of talking pictures and sales and distribution of talking picture equipment to other activities under the name of Talking Picture Distributors.

MORRIS, SAM E.: Vice President of Warner Brothers; b. Oil City, Pa.; e. Cleveland, O. When he finished his schooling he went with the American Tobacco Company and as foreign manager for that concern traveled all over the world. A little later he settled in Cleveland

where he acquired the Home theatre and two or three other houses in the same city. It was during this time that he was elected chairman of the film committee of the Cleveland Chamber of Commerce and his work in this connection eventually developed the basic idea of film arbitration boards now so successfully in operation throughout the country. From exhibitor, he became an exchange manager in Cleveland for the World Wide organization; then came to New York as vice president and general manager of Select Pictures Corporation. Eight years ago he came to Warner Brothers as head of distribution. One of his most notable accomplishments was the reorganization of the selling force when Warner Brothers acquired the old Vitagraph Company. More recently his efficient sales methods have been devoted to the popularizing of Vitaphone talking pictures.

MURDOCK, JOHN J.: President of Pathe Exchanges, Inc., and member of the board of directors of Radio-Keith-Orpheum Corporation. Began his career as a factor in vaudeville 33 years ago when he launched, managed, directed and brought to phenomenal success the memorable Masonic Temple Roof theatre of Chicago. That achievement, logical, cumulative and enduring, made him a leading spirit in the inevitable tendency to nationalize vaudeville as the favorite American form of amusement and to bring him into executive and managerial contact with the late B. F. Keith and the present E. F. Albee, founders and steadfast promoters of the swiftly expanding institution of American vaudeville. His advent to New York 21 years ago, added a newly dynamic influence to major vaudeville. He was one of the first theatrical managers to recognize the novelty, the attractiveness and the growing possibilities of the motion pictures. When the miracles of radio, with its accompanying experiments in television, sound-pictures and the Photophone, were first realized, he immediately became a student and enthusiast of these new forms of amusement combining all of the arts and sciences available for vaudeville. Has three personal hobbies, or diversions, wholly detached from the theatrical business. They are the cultivation of flowers—especially orchids—the collection (by hearsay) of authentic old-time stories, and the scientific fight against cancer.

NEEPER, CREED A.: b. Logansport, Ill.; e. public school, Farina, Ill., Marion Norman College, Marion, Ind., Brown's Business College, Centralia, Ill., and graduated from the University of Denver, Denver, Col.; entered United States Forest Service in 1911. Became assistant purchasing agent of the United States Department of Agriculture in 1924; resigned from the department of agriculture to become associated with the Harold Lloyd Corporation in 1924; and was made sales manager for the corporation in 1928.

O'TOOLE, M. J.: b. Scranton, Pa.; m. and has four children, two sons and two daughters. One son a graduate of the University of Pennsylvania, department of mechanical and electrical engineering; another a medical student at Georgetown university at Washington, D. C. Both daughters attending girls' seminaries. Apprenticed to the machinist trade at 13 years of age; became a journeyman machinist and in that capacity was in the service of the Lackawanna Railroad Company and American Locomotive; reporter for one year, editor for about 24 years of different daily and other newspapers in Scranton, Wilkes-Barre and other cities in Pennsylvania. Handled legislative work and specialized in political writing; manager of a pleasure park for two years; then became identified with the Comerford Theatre Company in 1920 and is still affiliated with that independent circuit. Elected president of the Motion Picture Theatre Owners of America in 1924; elected secretary and business manager in 1927 and re-elected in 1928. Has also been chairman of national public service, national legislative and other committees of that organization and has handled considerable business for the theatre owners at Washington and state capitals. Is a member of the New York Press Club, New York Athletic Club, New York Lodge of Moose, Typographical Union, Knights of Columbus, Equity Club and a major in the reserve corps of the United States army.

OTTOSON, JOHN EDWARD: b. Allegheny, Pa., March 29, 1881; e. graduate United States Naval Academy, 1904; M. S., Massachusetts Institute of Technology, 1909. In the United States navy from 1909-1915, retiring as naval constructor, rank of lieutenant; general manufacturing superintendent, vice president and president and director of Winchester Repeating Arms Company, 1915-1924; president and director of The Winchester Company; president and director of Simmons Hardware Company; president and director of Winchester Simmons Company, 1922-24; assistant general superintendent International Western Electric Company, 1924; general commercial engineer,



ALAN ROSCOE

general commercial manager, Western Electric Company, 1924-26; general manager, vice president and director, Electrical Research Products, Inc., 1927; president and director, Electrical Research Products, Inc., 1928. Director New Haven hospital; past president New Haven Chamber of Commerce; director American Arbitration Association. Member of A.S.M.E., Soc. Ind. Engrs., Soc. Naval Architects and Engineers, Taylor Society (past president). Member of University club (New York), Army and Navy, Navy Athletic association, Embassy (New York and London), New Haven Country club, Lawn club, Graduates Club association (New Haven, Conn.). Lives at 77 Edgell road, New Haven, Conn.

QUIGLEY, GEORGE E.: b. Weehawken, N. J., September 17, 1886; e. public school and high school, the College of the City of New York and the law school of the New York university, being graduated from the latter institution in 1906; m. Louise Denio in 1910 and has two sons, aged respectively 17 and 10. Associated with various prominent lawyers from 1906-10, including James Troy and Asa Bird Gardiner. Practiced law independently in 1910-18; then became a member of the legal de-

partment of Western Electric Company, Inc., later becoming assistant general attorney of that company and of its associated company, Graybar Electric Company, and general attorney of Electrical Research Products, Inc. Continued association with the Western Electric Company and its subsidiary companies until October, 1927, at which time he became vice president and general manager of the Vitaphone Corporation, also a director of that company and of Warner Brothers Pictures, Inc. Resigned as director of Warner Brothers Pictures, Inc., December, 1928, becoming vice president and director of First National Pictures, Inc., director of Stanley Company of America and Stanley-Mark Strand Corporation. Is a member of the Alumni Association of New York university, American Bar Association, Mystic Tie Lodge No. 72, A. F. & M., of which he is past master, Jerusalem Chapter No. 8, R. A. M., and various other organizations. Resides at Bernardville, N. J.

RAMSAYE, TERRY: Editor-in-chief of non-dramatic production for Pathe; b. Tonganoxie, Kan., November 2, 1885; e. in Kansas and Massachusetts; first position with the engineering department of the Bell Telephone Company

and the Western Electric Company; in 1905 joined the editorial staff of the "Kansas City Star and Times," and was subsequently connected with various newspapers as feature writer and editor, including the "Leavenworth Times," the "Omaha Bee," the "St. Paul Pioneer Press," the "St. Paul Dispatch," the Associated Press, the "Chicago Evening American," Universal News Service and the "Chicago Tribune." The "Chicago Tribune's" adoption of the motion picture serial for circulation exploitation brought him into contact with the screen industry. He became the advertising and publicity director of the Mutual Film Corporation in 1915 and there founded the Screen Telegram, a newsreel of conspicuous success through the World War. Subsequently, he joined Samuel L. Rothafel's staff at the Rialto and Rivoli theatres on Broadway. In 1919, he, in collaboration with Ray Hall, now editor of Pathe News, launched Kinograms. In 1920 Ramsaye cut all official connections with Broadway, and in the remoteness of a Long Island farm, engaged in writing for various magazines, meanwhile carrying through to completeness his two volume history of the motion picture, "A Million and One Nights," a labor of some five years. Also produced an array of adventure and scenic pictures for the Associated Screen News, Ltd., of Canada, and edited various feature productions, principally expeditionary and adventure releases, including "The Cruise of the Specks," and "Grass" for Paramount, "Martin Johnson's African Hunt" for Metro, and the current roadshow, "Simba." With the advent of the Kennedy-Brown administration at Pathe, he was given his present editorial post, in charge of non-dramatic releases, both sound and silent, meanwhile electing to personally edit Pathe Review, to make it a vehicle of a new and somewhat aggressively modern journalistic expression on the screen.

REISMAN, PHIL: General sales manager, Pathe Exchange, Inc.; b. St. Paul, Minn., September 14, 1890; e. Central high school and St. Paul College of Law; m. and has two children. In 1917 became salesman for Triangle, and a year later joined the Goldwyn sales staff, returning to Triangle a year later as manager of the Milwaukee branch. His next step was with the Hodgkinson organization as manager in Minneapolis. In 1920 he became salesman for Paramount. Six months later he was made manager of their Minneapolis exchange and in 1922 was advanced to district manager, supervising Minneapolis, Omaha, Des Moines and Sioux Falls. After two years success as such, Paramount transferred him to Canada as general manager in that territory. In June, 1925, he was brought to New York acting as sales manager of the Eastern division and remained there until May, 1927, when he accepted his present position with Pathe as its general sales manager. Lives in New Rochelle, N. Y.

ROGERS, CHARLES (BUDD): Vice president Lumas Film Corporation and Gotham Productions, Inc. Originally in the automotive industries. Having established unusual record as sales executive in this field, decided to join hands with the film business to apply successful methods used in former business. Joined Lumas organization at its inception, five years ago.

ROSENZWEIG, CHARLES: General sales manager, RKO Productions; b. Bucharest, Rumania, December 15, 1894; eighteen months old when his parents came to New York; e. public schools of New York and graduated from evening high school; married; hy, selling of motion pictures. Started his business career with the Ben Hampton Advertising Agency; then went with the United Cigar Stores; left their employ to join the American Tobacco Company as division manager; entered the film business at the Big U Exchange as a salesman. After 18 months as salesman, was made manager of the Big U Exchange; two years later was made Eastern division manager of the Big U. Four years later, he joined the old FBO Pictures Corporation as manager of the New York exchange; and four years later he was made Eastern division manager for FBO and at the merger of the radio interests with FBO into RKO Productions was made general sales manager of RKO. Belongs to the Motion Picture club, the Masonic Lodge and the Shrine and Level club.

SARNOFF, DAVID: Chairman of the board of directors of Radio-Keith-Orpheum Corporation; b. Uzlian, Russia, 1892; came with his parents to New York City in 1901; e. public schools; m. Lizette Hermant, July 4, 1917, and has three children, Robert William, Edward and Thomas Warren. First position as messenger boy for the Commercial Cable Company; later became junior operator for the Marconi Wireless; gained fame and promotion by sticking to his post atop Wanamaker's for 72 hours taking the reports of the sinking of the Titanic. Became commercial manager of

the Marconi company and when that organization was absorbed by the Radio Corporation of America was appointed to the same position with the new organization. Is also a graduate electrical engineer of the Pratt Institute, Brooklyn; has the honorary degree of doctor of science from St. Lawrence University, Canton, N. Y.; Poland conferred the order of "Polonia Restituta" in 1918; holds a commission as lieutenant colonel of the U. S. A. signal corps; and is a member of the Lotus club, the Institute of Radio Engineers, the Railroad club, the American Institute of Electrical Engineers, the Radio Club of America, the American Geographical society, the Economic Club of New York, the Chamber of Commerce of New York State, the Epsilon chapter of Omicron Alpha Tau and other scientific and social organizations.

SAWYER, LEROY P.: Vice president of RCA Photophone, Inc.; b. Schoolcraft, Mich., December 26, 1878; e. graduate of the University of Nebraska. Has been general manager of the Buckeye Lamp division of the General Electric Mazda Lamp interests in Cleveland; later chairman of the sales organization of the National Lamp Works, and for past two years has been in the New York office of the company in connection with administration and executive direction.

SAX, SAM: President, Gotham Productions; started as special sales representative for Carl Laemmle; then general sales manager of Select Pictures; later becoming sales manager of Robertson-Cole. Then organized own distributing company, five years ago, the Lumas Film Corporation; following which he organized his own producing company, Gotham Productions, Inc., and is president of each.

SCHAEFER, GEORGE J.: Division sales manager, Paramount Famous Lasky Corporation; b. Brooklyn, N. Y., November 5, 1888; e. Brooklyn public and high schools and Haflay Institute. Entered business with an automobile manufacturing concern remaining until 1914; started in picture business as secretary to L. J. Selznick remaining with him until 1916 when he joined World Film Company as assistant sales manager; promoted to district manager for that company the following year. In 1920 he joined Paramount as booker at the New York exchange and one year later was promoted to district manager of the New England territory. He was appointed sales manager for district Number 1 in 1926 and is now serving in that capacity; member of B. P. O. E. at Kingston, N. Y.

SCHENCK, JOSEPH M.: President, United Artists Pictures Corporation. b. Russia, December 25, 1882; h. 5 feet 10½ inches; brown hair and eyes; w. 175 pounds; e. night school, New York City and the New York College of Pharmacy; m. Norma Talmadge, 1916, professional. Started out as a druggist; later became owner of an amusement park. His introduction to motion pictures was while he was active in the management of his amusement park through the late Marcus Loew. Loew sought space at Fort George for the showing of moving pictures in a car on the park grounds. Schenck realized the motion pictures' possibilities in catering to the masses, and as he was always a partisan of popular amusements he invested with Loew and in time became one of the chief figures in the Loew Theatrical Enterprises. Not wishing to remain when the real struggle for supremacy should start, Schenck purchased the screen rights to a magazine story and engaged Roland West, who still is one of Schenck's associates, to direct the picture. Having disposed of his first picture to the Fox Film Corporation on terms which netted him a moderate profit, he entered upon production in earnest and soon attracted the attention of the entire industry by his happy selection of stories, stars and directors. In addition, he is chairman of the board of directors of United Artists, which includes stars and producers such as Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Norma Talmadge, Buster Keaton, John Barrymore, Samuel Goldwyn, Morris Gest and others. The late Rudolph Valentino was one of the United Artists stars. Schenck also served for three terms as president of the West Coast Producers' Association and on retiring from office was presented with a bronze plaque extolling him and paying tribute to his services to the motion picture industry.

SCHNITZER, JOSEPH L.: President, RKO Productions; b. Pittsburgh, Pa., March 14, 1887; e. schools in Pittsburgh; married and has two children. A veteran of the motion picture industry, having entered it 21 years ago, in his twentieth year, as manager of the Des Moines branch of the Pittsburgh Calcium Light & Film Company. Within the next nine years, he

was associated with the Mullin Film Service as manager of their Minneapolis branch and later became general manager of the same company with headquarters in Syracuse, N. Y. Two years later he was made general sales manager of the company. From 1920 until 1922 he held the post of president of Equity Pictures, going from Equity to the vice presidency of F.B.O. Is a member of the Rancho Golf Club, the Ambassador Athletic Club of Los Angeles, the Oak Ridge Golf and the Beach Point Club of New York, the Motion Picture Club. Lives at 262 Central Park West, New York.

SCOTT, HARRY: Short subject sales manager, Pathe Exchange, Inc. For a number of years he was actively identified with theatrical interests and for five years was press representative for Ringling Brothers' circus. As a circus press agent he traveled to all parts of the country and became intimately acquainted with newspaper men, theatrical men and motion picture men in practically every city and town. Leaving the circus business for motion pictures, he made his first film affiliation with George Kleine, for whom he managed branch offices in Columbus, Dallas, Boston and Philadelphia. Later promoted to the post of Eastern division sales manager for the Kleine organization, which he held for some time. At the termination of his connection with Kleine, he joined the Goldwyn organization, for which he served as special representative. Later he joined First National and for four years managed its Detroit office, resigning to become Detroit branch manager for Pathe. He resigned shortly after to accept the position of New York branch manager for Educational, and later was made manager of distribution for Ritz-Carlton Pictures, from which post he joined Pathe as feature sales manager in October, 1923. From the post of feature sales manager he was appointed general sales manager in August, 1925, and in 1926 put into effect his famous "personal contact sales plan." At the time of the merger of P.D.C. and Pathe he assumed the position which he now holds.

SHEEHAN, WINFIELD: Vice president and general manager, Fox Film Corporation; b. Buffalo, N. Y.; e. in that city. Volunteered and fought all of the campaigns of the Spanish-American war with the first regiment of United States troops to land in Cuba. Having had a taste of newspaper writing during his school days, he took up this work in earnest, working at various times on the "New York Journal," the "American," and the "World." Was taken away from newspaper work to become secretary to Rhineland Waldo, fire commissioner of New York, who later became police commissioner. While on this job William Fox, looking about for a capable young energetic man, chose Sheehan as one of his aides and from this point on his success was rapid. A few activities since joining the Fox Film Corporation, which led to his being designated general manager of this corporation, are: building up of the earliest Fox studio in New York City to supply the needs of the Fox chain of theatres; solving formidable problems of distribution, establishing branch offices in the principal cities of the United States and Canada; one of the first to open up foreign countries to American films, recognizing the value of markets abroad; invading South America and later the untapped fields of Australia and the Far East; promoting of Fox News, an achievement in a long-established competitive field, with more than 1,100 cameramen throughout the world daily submitting the material from which a single reel is assembled semi-weekly under the management of Truman H. Talley at New York headquarters; organizing Hollywood studios, the William Fox studio and the Fox Hills studios, including Movietone City which was dedicated to the achievement of sound productions in October, 1928.

SKIRBOLL, JOSEPH S.: Sales manager of World Wide Pictures, Inc.; b. Pittsburgh, October 12, 1880; e. in public and high schools; m. and lives in New York City. Entered the picture business in 1905, operating theatres at New Kensington and Tarenta, Pa.; then joined Harry Davis and John P. Harris as the manager for their theatrical enterprises. Entered the distribution business as a district manager in charge of Pittsburgh and Chicago territory for Alco; next joined Metro as district manager for the Central and Mid West territories. Joined First National and was successively the manager of the Pittsburgh branch, later becoming West Coast district manager and thence to Europe as general representative. In 1928 joined World Wide Pictures as sales manager.

STARR, HERMAN: President, First National Pictures; b. Camden, N. J., September 30, 1898; e. public schools of Camden. Nine years ago he became associated with Warners, a connection he retained up to the time of his installation as president of First National. His main

hobby is work and owing to concentrated effort, combined with exceptional ability, he rose to a place of high executive responsibility at Warner Brothers. His present home is 135 Eastern Parkway, Brooklyn.

STUBER, WILLIAM G.: President of Eastman Kodak Company; b. Louisville, Ky., April 9, 1864; e. public schools of Louisville. His natural inclination toward photography was inherited from his father, Michael Stuber, who pioneered in the art before and during the Civil war. His father's death caused him to go into the business of photography for himself while still in his teens. He made his own photographic materials, striving constantly to improve them and make better pictures; spent six months in the laboratory of Dr. Hugo Smith in Zurich, Switzerland, and he returned to America to triumph both in the making of photographic materials and as a master photographer. In 1894 was invited by George Eastman to come to Rochester in the capacity of sensitized goods expert. At that time Kodak Park, the film manufacturing plant of the Eastman Kodak Company, which now employs 7,000 workers, had 65. His work in producing and improving emulsions for the various photographic purposes is primarily responsible for the present high quality of Eastman film and other Eastman sensitive materials. His responsibility for the conduct of the company steadily increased until he became vice president, but throughout this period his work was steadfastly devoted to the photographic quality of Eastman Kodak products. In 1926, when Mr. Eastman resigned the presidency of the company to become chairman of the directors, Mr. Stuber succeeded him. During the course of his career, he has been elected to various directorates, of banks and other industries. All of these he resigned when he became president of the Kodak Company. Lives in Rochester, N. Y.

THOMAS, HARRY H.: President of First Division Pictures, Inc.; m. and has two children. Started motion picture career as an exhibitor in 1907 when he opened the Bushwick Palace theatre in the Williamsburg section of Brooklyn; six years later became associated with the Greater New York Film Company; thence with General Film Company which at that time took over the Greater New York Film Exchange; then to Fox as special representative. Organized the Alexander Film Company in 1921 and became an independent distributor; later became associated with I. E. Chadwick, who was president of Merit Film Exchange, as general manager and vice president. In 1926 Merit Film was absorbed by him when he organized the present First Division Pictures, Inc., exchange, and shortly after acquired the Commonwealth Exchange with its product, Excellent Pictures. Is a member of the Fort Greene Lodge, F. & A. M., No. 922; an active factor in the Elks Lodge, No. 22, in Brooklyn; and is also a member of the Motion Picture Club of New York and vice president of Syndicate Pictures Corporation.

VAN PRAAG, M.: General sales manager of Universal Pictures Corporation; b. Philadelphia; e. in Philadelphia and in College of the City of New York. Entered film business 15 years ago as re-winder in Newark office of the old General Film Company. Transferred to 23rd street office, advancing to shipper and then to head booker. Later joined the Pathe sales force in Pittsburgh; shifted to exhibiting end of industry, owning two theatres in Kansas City for several years. Was president of the Motion Picture Theatre Owners of Kansas for two years; was an organizer of the M. P. T. O. A., and was its national secretary for three years. Joined Universal seven years ago in the New Haven office. Later changed to Chicago office and then to Kansas City office. Appointed manager of U's Washington office. Hung up exceptional record there. Was elected president of the Film Board of Trade of that territory. Thus, the unusual and perhaps unique case of a man who had been an M. P. T. O. president and an exhibitors national executive, later becoming president of a Film Board of Trade. Transferred to post as general manager of the Big U exchange, New York City, February, 1927. Promoted to Western sales director for Universal, December, 1927, and then to general sales manager, November, 1928.

WARNER, ALBERT: Vice president and treasurer of Warner Brothers Pictures, Inc., and treasurer of the Vitaphone Corporation; major in the R. O. T. C.; b. Baltimore, Md.; e. in that city. As did the other brothers, Albert found work between school hours and thus received his first training in business. Leaving school he went to work with Swift & Company, the packers and, for once and the only time, he was a competitor with his brother, Harry, who was with Armour & Company. Each of the Warner boys had a full share in making Warner success. When they opened their first theatre in Newcastle, Pa., Albert was ticket seller and looked after the finances. It also

HELLO from the QUILLAN FAMILY



See and **HEAR**
EDDIE
in
THE GODLESS GIRL
"SHOW FOLKS"
"LISTEN BABY"
"GERALDINE"



Eddie, Dad, John, Buster, Joe, Marie & Isabell
in
NOISY NEIGHBORS



fell to his lot to be the salesman of the firm when Warner Brothers opened their film exchange. He then found his experience with Swift valuable. Again, when Warner Features was established, it was Albert who handled the sales. When the branch exchange was opened at Cleveland, Albert took charge of it. When the Warner firm fell on hard times and, for a period, the brothers had to separate, Albert took a position as film salesman with other firms and thus filled in the period until the brothers came together to produce "My Four Years in Germany." Here, again, his talent as salesman stood him in good stead. While the other members of the firm were getting the picture out, Albert applied high pressure methods and sold it before it was even finished. The success of "My Four Years in Germany" having once more put Warner Brothers on their feet, Albert took direct charge of the finances of the firm. It was no easy job, either, for while they were doing an excellent business they were usually in need of ready money. It was the job of Albert to make it go as far as possible. In course of time the business of Warner Brothers had grown to such proportions

it was necessary to organize Warner Brothers Pictures, Inc. This gave the firm the opportunity to issue stock the returns on which provided financial sinews of war for their ventures. It was under this banner that Warner Brothers developed the Vitaphone talking pictures. It was Albert who pored long and anxiously over the balance sheets figuring how they were going to make both ends meet. In spite of their desperate plight, they did make ends meet and Albert stayed on the job every hour of the day until there was a clear road ahead. He continues to occupy his post as guardian of the treasury, now that success has come to Warner Brothers, but aside from that takes a very direct interest in the selling end of the business, which was his first work.

WARNER, HARRY M.: b. in Russia; when but six years of age was brought to this country and settled in Baltimore; e. in that city. Opened up a bicycle shop in Youngstown, O., early in 1900 when the bicycle craze was at its height. Having observed the new invention, motion pictures, the Warner Brothers, under the leadership of Harry, determined to open a show of their own. After inspecting surround-

ing territory, Newcastle, Pa., was selected and they opened their first theatre, The Cascade, in 1903. Always looking ahead the Warner Brothers saw an opportunity for branching out in the film business. Under the executive head of Harry they opened a film exchange at Pittsburgh to supply theatres with product. Again they were successful and eventually opened branches in nearby towns. Harry, as usual, was the head of the business, each of the other brothers having his own share in the work. With that quality which has marked the Warner Brothers history from the start, Harry saw an opportunity to further extend their operations. They went into the market and bought feature pictures which were sold under the title Warner Features. As a result Warner Features became active competitors and had marked success. In course of time, owing to conditions beyond their own control the Warners were compelled to abandon both their exchanges and Warner Features. Harry and his brothers went separate ways for the first time in many years but this did not last for long. Again under the executive direction of Harry the brothers joined together to produce James W. Gerard's book "My Four Years in Germany" as a picture. The success of this production marked their first step to final success. During the development period of Vitaphone talking pictures as through the whole history of Warner Brothers Pictures, Inc., Harry was the executive head of the firm, a position he continues to hold. He is a keen competitor, a game loser, and believes the shortest distance between two points is a direct line and never hesitates to so express himself.

WARNER, JACK L.: b. Baltimore, Md., p. Benjamin Warner, non-professional; e. Baltimore schools. When he had finished school he joined his brothers, Harry and Albert in the opening of a bicycle shop at Youngstown, O., and in that venture, being the youngest, he was errand boy, clerk and general handy man about the place. Then the time came when Warner Brothers opened their first theatre at Newcastle, Pa., where he felt at home, for he had developed a good tenor and used to sing illustrated songs. While not so occupied he did the usual run of jobs that are necessary around a small theatre. At the time Warner Brothers opened their exchange at Pittsburgh and then established Warner Features, he again found a congenial field. He inspected the pictures that were being considered and on his judgment Harry Warner, then as now, executive of the firm, rested his decision on them. When the Warners fell upon hard times and separated, Jack went to Hollywood and studied the methods of picture production. At the time when the Warner Brothers joined again to produce "My Four Years in Germany," Jack had begun to find that production was his true field. Took an active part in the artistic direction of that picture which set the Warner Brothers on their feet and started them on the road to success. With the fortunes of the firm re-established Warner Brothers decided they needed a studio on the West Coast and he went out to take an active part in its direction. He was later called East, during the development of Vitaphone, to participate in the perfection of the talking picture. After the success of Vitaphone was established and the making of Vitaphone pictures was moved to the Hollywood Studio, he took charge of their direction and production. It has been largely due to the artistic vision of Jack Warner that so many fine pictures have emanated from the Warner Brothers studio. He is now vice president in charge of production for Warner Brothers Pictures, Inc., and for the Vitaphone Corporation. In addition to having charge of the large Warner Brothers Hollywood Studio he is now also directing the operations of the First National Studio on the Coast.

WEEKS, GEORGE W.: Vice president and general manager of Sono-Art Productions; b. Ann Arbor, Mich.; e. Ann Arbor, Mich. Started business career as director of advertising campaigns in Detroit; entered motion picture industry in 1910 with John E. Kunsky as supervisor of Kunsky theatres and while with Kunsky bought the first two Paramount pictures ever released. Leaving Kunsky he joined the General Film Company as salesman, later becoming a Universal franchise holder for Michigan and then a member of the board of directors of Metro franchise holders in that state. Joined Paramount as salesman in the Detroit office; promoted first to branch manager of the St. Louis office. Then to general manager of Famous Lasky Film Service, Ltd., and finally called to the home office and appointed general manager of distribution, holding that position until becoming Eastern representative of the Christie Film Company; subsequently formed and became vice president and general manager of the Sono-Art Productions Company, though maintaining his former affiliations.

WEISFELDT, M. J.: General manager of Martin Johnson African Expedition Corpora-

tion; b, Milwaukee, Wis., October 22, 1889; e, in public schools of Milwaukee; m, Helen Levine 1915, has one child, Jerome. A musician in his early teens and at the age of 15 left with minstrel troupe and band; adopted theatricals as profession in his early boyhood days; also trouped in vaudeville. Later formed a partnership with Will J. Harris, composer, publishing music. When 18 years of age opened his first exclusive motion picture theatre in the state of Wisconsin, locating at Plymouth. Sold his theatre interests in 1913, and opened the Majestic theatre, Milwaukee, in 1913 and the Bijou theatre, Minneapolis, in competition with Samuel L. (Roxy) Rothafel, who was operating the Lyric in Minneapolis. Sold interests in the Bijou, Minneapolis, and opened the Empire theatre, Chicago, showing straight pictures. In 1914 produced vaudeville acts and musical tabloids; then joined the Mutual Film Corporation in Minneapolis as special sales representative. Advanced to branch manager of the Mutual at Omaha in 1915-17; later that year became branch manager of Mutual in Chicago. Organized Wholesome Films Corporation; then produced "Cinderella and the Magic Slipper," "Little Red Riding Hood" and "The Penny Philanthropist." In 1918 joined Fox Film Corporation at Minneapolis as branch manager; in 1921 branch manager for Fox in Cleveland; in 1922 became assistant managing director Fox Film Company, Ltd., of Great Britain; in 1923 joined FBO as district manager, Central West; in 1926 became Western sales manager FBO, San Francisco; and in 1927 joined Frank R. Wilson of New York, talking pictures and sound instruments; then became general manager of Martin Johnson African Expedition Corporation.

WEYERS, BRUNO: Vice president of Educational Film Exchanges, Inc. Has been vice president of this company for two and one-half years; previous to that he was connected with the company for several years as a director. Won his first rank as a manager opening up and managing for years the Oriental business of both the Northern Pacific and Canadian railroad companies through fleets of vessels, and as manager of the New York office for this concern he controlled the New York end of an enormous contract, whereby American locomotives, cars, rail and other material were shipped to the Manchurian railroad. Called upon to take charge of the then New York office of the Hudson's Bay Company in the early stages of the World War, having full direction of the enormous shipments of food stuffs which were sent to France from Canadian and United States ports. Decorated with the Cross of the Legion of Honor by the French government, in recognition of this work. Mr. Weyers is also president of the Hudson's Bay Company, Inc., in New York State.

WILLIAMS, JAMES DIXON ("Jaydee"): b, Credo, W. Va., February 27, 1877; e, high school; m, in Sydney, Australia, 1915, and lives in New York City. Left high school at the age of 16 to become treasurer of a local theatre. Edited and published a combination program-house organ and sold advertising in it as his first boyhood business venture. One of the first showmen to exploit motion pictures in a black top tent on tour. Opened and operated four

moving picture shows in Vancouver, B. C.; sold out and moved to Spokane, Wash., where he had two theatres. In 1909 went to Australia where he founded the Greater J. D. Williams Amusement Company whose chain of continuous motion picture theatres were at that time among the finest and most successful in the world. Later was the prime mover, with other leaders, in promoting a merger which combined the Greater J. D. Williams chain of theatres and film exchanges throughout Australasia with Wests, Ltd., and Spencers Ltd., under the name of Union Theatres, Ltd., and Australasian Films, Ltd., which companies were so successful that to the present day they occupy a dominant position in the Australasian theatre and film distribution fields. The Williams theatres, the first continuous houses in the country, were the backbone and nucleus of the present powerful Union Theatres chain. In 1913 he sold out his Australian interests and made a tour of the world as representative of several American film producers. Returning to America he interested W. W. Hodgkinson, then a Pacific Coast exchange operator, to come to New York for the organization of a national distributing company which later developed into the genesis of the present Paramount company. In 1916 he organized the First National Exhibitors' Circuit, Inc., now known as First National Pictures, Inc. He remained as general manager of this company for six years. In 1925 he organized Ritz Carlton Pictures, Inc., of which the late Rudolph Valentino was the first star. In 1926 he went to England where he organized British International Pictures, Ltd., and built the large modern studios at Elstree, near London, now regarded as one of the world's finest production plants. In 1928 with J. Douglas Watson, John Maxwell, E. W. Hammons and Alexander Aronson as associates he organized World Wide Pictures, Inc., of New York, the first American nationwide distributing company to specialize in imported films exclusively. He is at present (December, 1928) executive vice president of this company. Has played an important part in the progress and development of the motion picture industry, both in America and Europe. His business dealings with Charlie Chaplin, Mary Pickford, D. W. Griffith, Rudolph Valentino, and other leading stars and directors furthered their careers as independent producers. Was associated with the growth of such producers as Louis B. Mayer, Joseph M. Schenck and Thomas H. Ince. Was named by President Harding as representative of the motion picture industry to the National Unemployment commission in 1922. Had the honor of being elected as one of the 10 men who had done most for the motion picture industry in the vote of readers of the "Motion Picture News."

ZIERLER, SAMUEL: Motion picture producer, president of Excellent Pictures Corporation; b, Brooklyn, N. Y., 1894; m, and has two children. Spent entire business life in motion picture industry. Early experience with General Film Company, thence with Universal Pictures Corporation; resigned as New York branch manager in 1919 to organize own company. Besides producing interests, he is active in theatre owning and financing companies. Lives in Woodmere, L. I.

ZUKOR, ADOLPH: Motion picture producer and president of Paramount Famous Lasky Corporation; b, Riese, Hungary, January 7,

1873; p, Jacob and Hannah Zukor; (nee Kaufman); m, 1897; has two children. At the age of 16 he emigrated to this country where he became a sweeper in a fur store in New York City. Worked hard, studied diligently and advanced rapidly — an advance considerably hastened financially by his invention of a patented fur clasp. In 1892 he went to Chicago where he became successful in the fur trade. Returned to New York in 1901 and in 1903 ventured with the late Marcus Loew in the penny arcade, a theatrical novelty then much in vogue. This was the foundation of the Marcus Loew Enterprises, of which Loew became the president and Zukor treasurer. Shortly after his beginning in the exhibiting phase of motion pictures, the photoplay began to lose its first novelty because of the crudeness of the pictures which the producers of those days turned out in enormous quantities. Zukor realized that unless the standard of the screen was raised the business was doomed to perish. He wrote various producing companies begging them to raise their standard, but the answer to these pleas was only the continuation of the old mediocre type of screen fare. Realizing that he could expect no aid or encouragement from those then in control of the motion picture industry, Zukor decided to make pictures himself. This decision resulted, in 1912, in the foundation of the Famous Players Film Company. In the formation of this company he had the services of Daniel Frohman, one of the few leaders of the legitimate theatre who recognized the artistic possibilities of the screen. The first production of the new company was Sarah Bernhardt in "Queen Elizabeth." This was followed by James K. Hackett in "The Prisoner of Zenda" and these two were the first two feature pictures of multiple-reel length produced. The reception accorded these pictures by the public encouraged other producers to follow Zukor's example and in 1913 Jesse L. Lasky and other associates organized the Jesse L. Lasky Feature Play Company, with a similar policy of producing multiple-reel photoplays based on well known plays and enacted by well known plays. In 1916, Zukor's company, the Famous Players Film Company, and the Jesse L. Lasky Play Company combined under the name of the Famous Players Corporation. At the same time, to insure the stability of the distribution outlet for the company's productions, the Famous Players Lasky Corporation absorbed the Paramount Pictures Corporation, a distribution and sales organization. Thus the Famous Players Lasky Corporation not only produced but also sold its own pictures. Under Zukor's management and guidance some of the most famous stars of the screen were developed and brought to world wide fame. These include, Mary Pickford, Douglas Fairbanks, Elsie Ferguson, Thomas Meighan, Pauline Frederick, Wallace Reid and others. Shortly after the world war, with a changing condition in the industry, he entered exhibition, buying and building a number of theatres in the key cities of the country. This led eventually to the establishment, in 1926, of the Public Theatres Corporation, a subsidiary of the Famous Players-Lasky Corporation. In 1927 the Famous Players-Lasky Corporation changed its corporation name to the Paramount Famous Lasky Corporation. Today Paramount, through its subsidiary, owns a large number of theatres both in this country and abroad. The stock of Zukor's company was the first motion picture stock to be traded in on the New York Stock Exchange.

ADVERTISING AND PUBLICITY REPRESENTATIVES

ADLER, BERT: b, Brooklyn, N. Y. Entered journalism as an errand boy on the old "New York Journal," then became reporter in the criminal courts of Boston, Mass., where he started to write motion picture scenarios. These attracted the notice of Edwin Thanhouser, who induced Adler to do publicity work. Later opened one of the first independent publicity offices in the motion picture business and served such firms as United Artists, Metro, Warner Brothers, Universal and others. Also became business representative in New York for independent producers and stars. Is now conducting special exploitation campaigns for the larger producers and for pictures on which he has acquired American rights.

ALLVINE, GLENDON: b, Kansas City, Mo., 1893; e, A.B., L.L.B., University of Kansas; admitted to the bar in 1917. Has been a reporter and telegraph editor for the "Kansas City Star"; reporter and Sunday editor of the

"New York Tribune"; publicity for musical comedies, charities and international campaigns; publicity, advertising and exploitation man for Paramount Famous Lasky 1919-1927; and now with Fox Film Corporation as director of advertising and publicity.

BAER, FRED: Public relations counsel; owns and directs publicity service known as Fred Baer & Associates; b, Belleville, Ill., August 31, 1889; e, public schools in that city and preparatory school in St. Louis; graduate of University of Illinois, 1911; m, and has two children. Has been active in motion picture industry publicity since 1919; served as correspondent for St. Louis newspapers; from 1911 to 1917 reporter and editor on newspapers in St. Louis, Philadelphia, New York. With 305th Infantry 1917-18; Universal Pictures Corporation, 1919; Urban-Kineto, 1920; founded publicity bureau now owned and directed by him in 1921; member of Newspaper Club of New York; Illini

Club of New York; 77th Division Association; Associated Motion Picture Advertisers. Lives in Mt. Vernon, N. Y.

BEALL, HARRY HAMMOND: b, Gallipolis, O., February 22, 1889; h, 5 feet 8 inches; brown hair and eyes; w, 190 pounds; p, Lizzie Augusta Bayes and Basil Beall, non-professionals; e, Walnut Hills high school, Cincinnati, O.; San Diego and Redlands high school, Pomona college prep school, Stanford University, University of Southern California; m, Betty Rush, feature writer. Was newspaper reporter, editor and publicity writer. Has been publicity director for Sid Grauman for the past five years and the head of Publicity Enterprises.

BLOECHER, WILLIAM: b, Wittenberg, Wis., October 2, 1898; h, 6 feet 1½ inches; blonde hair and hazel eyes; w, 170 pounds; p, Ida Rackow and Louis Bloecher; e, Wittenberg high school and the University of Wis-



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LOU SEILER

Director

"THE GHOST TALKS"

100%—Movietone

"GIRLS GONE WILD"

Wm. Fox Production

consin; hy, tennis, reading and bridge. Publicity at Warner Brothers, Hollywood.

BOTSFORD, A. M.: b, Brooklyn, N. Y.; e, Williams college, received A.B. degree, specializing in English; m, and has three children. Has been city editor of "Quincy (Ill.) Herald," reporter on "New York World." With Paramount Famous Lasky in July, 1917, as publicity writer; advertising manager of same from 1920-25; then became advertising manager of Publix Theatres.

BRITT, GEORGE: Publicity director, Paramount Long Island Studio; b, Millersburg, Ky., 1895; e, public schools and Duke university, Durham, N. C. After graduation engaged in newspaper business for 10 years and then joined Paramount in August, 1927. Now handling publicity at Paramount Long Island Studio.

CAMPBELL, DAN: b, Pittsburgh, Pa., December 30, 1901; h, 5 feet 4 inches; black hair and grey eyes; w, 118 pounds; p, Margaret Yinger and Dan Campbell, non-professionals; e, South Hill high school and the University of Pittsburgh; no stage training; m, Edna Hayes Barr, non-professional; no hobbies. Publicity at Tec-Art, Hollywood.

COFFIN, RAY: b, Rolfe, Ia., October 19, 1889; h, 5 feet 7 inches; brown hair and eyes; w, 175 pounds; p, Lena E. and P. O. Coffin, non-professionals; e, Manson high school, Boyles college, and received his stage training as master of ceremonies with "Our Gang" on tour (1928); not married; hy, golf. Sold film for both Fox and First National for two years, 1920 and 1921; then manager for First National in Omaha, Neb., for about one year (1922). Now with Hal Roach as publicity director, with whom he has been for the last three years.

CROOKER, HERBERT: Publicity department, First National Pictures; b, Minneapolis, Minn., December 12, 1893; e, Cornell university and the University of Virginia. Entered the editorial department of the "New York Globe;" later joined the Triangle Film Corporation, doing publicity work. At the outbreak of the war, he enlisted in the navy. After the war, entered publicity department of Pathe where he remained eight years; then became associated with editorial staff of the "Morning Telegraph" and later joined the "New York Times." Subsequently he became publicity director of Eastern representative for Johnny Hines Productions, following which he joined First National in the publicity department.

DENIG, LYNDE: Publicity department, First National Pictures; b, New York City, December 19, 1885; e, schools of New York and the Montclair high school. On the editorial staff of the "Springfield Republican" and the "Worcester Telegram" before becoming editor of the "Dramatic Mirror." Other trade paper connections were with "Moving Picture World" and "Film Daily." Also with the Goldwyn company before becoming associated with First National, six years ago.

DOWLING, PAT: r. n., Pat H. Dowling; b, Barberton, O., February 4, 1894; e, Little Rock, Ark., high school and Leland Stanford; married. Four years' experience on newspapers. Has been doing publicity work since 1917; with Christie since 1918.

EDDY, DON: b, Hannibal, Mo., July 1, 1896; h, 5 feet 8 inches; brown hair and blue eyes; w, 200 pounds; p, Jessie Hynes and N. M. L. Eddy; e, Hannibal, Mo., high school; m, Helen Pollard; hy, golf, tennis, fishing and shooting. Publicity at RKO, Hollywood.

EINFELD, S. CHARLES: Director of advertising and publicity, First National Pictures; b, New York City, October 25, 1901; e, schools of New York and Columbia university; hy, golf. Has been in the motion picture business 14 years, nine of which have been spent with First National. Previous to his association with First National, he was located at the Vitagraph Studio in the days of V. L. S. E.; later becoming assistant manager of the Leo Brecher Chain of New York theatres. Present home is 155 East 91st street, New York City.

FLAVIN, HAROLD J.: Publicity department, Paramount Famous Lasky Corporation; b, New York City, April 29, 1902; e, Parochial grammar school, St. Regis high school and Fordham university. First business connection cloak and suit business as salesman; resigned to enter editorial staff of "Motion Picture News;" with

that publication until joining Paramount publicity department July 9, 1927.

GARVER, OLIVER B.: b, Peoria, Ill., March 11, 1900; h, 5 feet 11 inches; brown hair and eyes; w, 165 pounds; p, Edna Bailey and W. H. H. Garver; e, Hollywood high school and the California Institute of Technology; m, Frances Parker, July 2, 1925, non-professional. Experience as follows: with the Sports Department of the "Los Angeles Times," 1923; advertising and publicity director, Stanley W. Smith, Inc., Southern California Distributors, Peerless automobiles, 1924-25; then joined Cecil B. DeMille publicity staff, November, 1925; became personal representative for Rod LaRocque, October, 1927; and in June, 1928, became associated with Harry Hammond Beall in free lance publicity enterprises.

GEYER, O. R.: manager, foreign publicity and advertising, Paramount Famous Lasky Corporation. Entered the amusement field with Mitchell Mark in 1905 (Automatic Vaudeville Company) and was associated there with Messrs. Zukor, Loew, Kohn, Warfield and Ludwig. In 1911 organized a company for the purpose of carrying on a general export and import business with the Philippine Islands and Japan. Disposed of interests in the Philippine Company in 1915 in order to reenter the amusement field under Adolph Zukor of Famous Players Film Company with whom he has been associated ever since, now being an officer of Paramount Famous Lasky Corporation and general manager of the foreign department.

GIEGERICH, CHARLES J.: Powers Cinephone Equipment Corporation, New York City; b, New York City; e, public school and university. Early business experiences embraced newspaper work as a writer and in the commercial field as an advertising man. Associated with the motion picture industry since 1918. Has been as actor in Vitagraph serials, directed one of Walter Greene's independent pictures, "The Proof of Innocence," wrote the first melodramatic thriller of the post office department for Whitman Bennett, "Loyal Lives," which was released by Vitagraph; was publisher of "The Motion Picture Art Portfolio." Also director of publicity and advertising for "The Big Four" (Vitagraph, Lubin, Selig and Essanay); West Coast writer for Vitagraph; director of special publicity and exploitation for Robertson-Cole company; director of special exploitation for FBO; advance agent for Metro-Goldwyn-Mayer specials; director of publicity and film editor for W. W. Hodkinson; director of publicity for PDC; and at present director of advertising and publicity for Powers Cinephone, and Eastern representative for Walt Disney synchronized sound cartoons.

GULICK, PAUL: b, Hancock, N. H.; p, Rev. Harvey Gulick, a Congregational minister; e, high school at Shelburne, Vt., the University of Vermont, Burlington. Upon graduating he took up the selling of life insurance and after a summer of more or less (mostly less) enthusiastic insurance selling he became principal in one of the Charlotte schools; then came to New York and took the position of assistant to his cousin, the dry goods editor of "The Journal of Commerce." Then followed a number of years in and around newspaper work in New York including a period with Philip Mindil running a press bureau; these two then formed Philip Mindil, Inc. Through this connection Gulick acquired considerable experience in the legitimate theatre field of press agency, being advance man at different times for companies put out by Joe Weber, Arthur Hammerstein and Al Woods; then reentered the journalistic field as city editor of "Vanity Fair," then a theatrical and sports weekly and the parent of the present "Vanity Fair." First connection with the motion picture industry early in 1911 when George U. Stevenson, then editor of a Laemmle publication, engaged him to run a convention daily at a big film convention then being held by the Laemmle forces in the Grand Central Palace, New York City; then did two months press work for Laemmle during the run of "Samson" at the Republic theatre, New York, and then went to Mutual for several months; then on September 1, 1913, Gulick joined the Universal organization in New York and started his career as the veteran director of publicity; for several summers preceding his shift to the Universal forces in 1913 and for one or two summers afterward, he took a flyer in theatrical stock companies, in such towns as Elmira, N. Y., Providence R. I., Portland, Me. (three summers), and Hartford, Conn.

HARVEY, GEORGE W.: b, March 12, 1889; e, high school, Fort Ann, N. Y., Albany Business college and New York University School of Commerce. Has been sales promotion manager of the Simmons-Boardman Publishing Company, publishers of "The Railway Age" and other transportation trade magazines, and has been associated with Walter Ostrander, who is rated one of the foremost mail order advertising experts in America. As assistant sales

manager in the New York office of the Helvetia Milk Condensing Company he received a thorough sales training. Served one year overseas during the world war in the 394th field artillery, a unit in the 77th division, a New York outfit. After the war he joined the publicity department of the American Legion, national headquarters. During the administration of Colonel Hanford MacNider as national commander of the Legion he became personal publicity man and confidential secretary to MacNider. Was a member of the publicity staff that conducted Marshal Foch on his 20,000 mile tour of the United States. Visited every state in the Union during his association with MacNider, covering a total of some 125,000 miles. At the termination of MacNider's term he became attached to the advertising and publicity department of W. W. Hodkinson Corporation, distributor of motion pictures, where he was eventually made advertising manager. Following absorption of Hodkinson by PDC and the merger of this organization with Pathe and its subsequent reorganization the responsibility for all the publicity and advertising activities of the company was centralized by Colvin W. Brown, executive vice president, with Harvey at the head. President, Associated Motion Picture Advertisers.

HESS, JULIUS JACQUES: b, London, England, June 9, 1892; e, St. Augustine's Ecole Mayone, Antwerp, Belgium; King's college, University of London, literature and languages; not married; hy, collecting rare books, first editions, etc. Was on the reportorial staffs of various London daily newspapers and the "Sydney Morning Herald," Sydney, Australia, then joined J. D. Williams Enterprises, Sydney, Australia; then followed associations with Gaumont, Ltd., Spencer Films, Ltd.; Fine Arts Studio, Hollywood; Triangle Films, Universal Films, Hollywood; "Los Angeles Express" and "Los Angeles Record"; "San Francisco Chronicle" and "San Francisco Examiner"; the Famous Players-Lasky Corporation in San Francisco and Chicago; Warner Brothers, and Lubliner & Trinz theatres. Now director, publicity and advertising, Marks Brothers theatres, Chicago.

HOADLEY, RAY L.: b, Defiance, O., October 13, 1889; h, 5 feet 11½ inches; grey hair and brown eyes; w, 140 pounds; p, Antoinette and C. R. (Pop) Hoadley, scenario editor; e, Defiance, O., high school; hy, golf and hunting. Entered pictures in 1912 with Universal as secretary to Joe Engel. Later he became assistant sales manager, then sales manager. Worked his way up to production manager of the New York studios of Mutual Film Corporation; then joined First National, and from there to Educational, where he has been for the last six years.

HOLMAN, RUSSELL: advertising manager, Paramount Famous Lasky Corporation; b, Patenburgh, N. J., October 20, 1893; e, public schools of Newark, N. J., graduated from Barringer high school, Newark, in 1911 and from Princeton university in 1915; on the editorial staff of the "Tiger" in college and also news editor of the "Princeton Pictorial Review"; on the baseball and basketball squads and won a Phi Beta Kappa key; m, and has two children, both girls; member of the Sound Beach Golf and Country Club, the A. M. P. A., and the Cloister Inn Club of Princeton university. Following his graduation from Princeton, Holman worked as a reporter on the "Newark Evening News," "The Newark Sunday Call" and the "Wall Street Journal;" left the last named job to join the navy as a seaman in May, 1917; and was discharged from the navy in March, 1919, as a lieutenant (j. g.) having served the bulk of his enlistment on transports operating between this country and France. Resuming civilian life, he became associated with the advertising department of "McClure's Magazine." The major part of his duties consisted of doing advertising and publicity for McClure Productions, Inc., the motion picture producing branch of the publications activities. Deciding to make motion pictures his vocation, he left McClure's and joined Paramount in June, 1919, and has been with that company ever since. After filling various positions in Paramount's advertising and publicity departments, he became, in 1922, assistant advertising manager of the company under A. M. Botsford, and with the transfer of Botsford to Publix in 1925, he was made advertising manager of Paramount, which position he holds today. His vocation is writing. He has written and had published some 30 or more short stories and articles, also seven novels, all based on motion pictures. The latter include Harold Lloyd's "The Freshman," and "Speedy," and Clara Bow's "The Fleet's In." He resides in Sound Beach, Conn.

HURLEY, EDWARD F.: general publicity and advertising representative, Sound Pictures, Inc., distributors of the Moviephone device; b, St. Louis, Mo., March 25, 1891; e, Chicago schools and graduated from Notre Dame class of 1915. One of the first employees of the Essanay Film Company where he eventually became a director. Following the close of this



BESS MEREDYTH

Writer of Scenarios

AMONG THEM:

Three for John Barrymore

Two for Greta Garbo

Two for Clarence Brown, director

Now a staff writer at Metro-Goldwyn Mayer



MERNA KENNEDY

Featured player in Universal production

"BROADWAY"



JAMES FORD

First National Contract Player



Gary Cooper

*Starring in Paramount
Productions*

organization he entered the newspaper and publicity field and became city editor of the "Chicago Examiner." Since returning to pictures he has been exploitation representative for Universal, publicity manager for F.B.O., publicity manager for Pathe, publicity and advertising director of Associated Exhibitors and later vice president and general production supervisor for this organization. He also has made several independent pictures, one of which, "Hello, Bill," is the biggest all negro screen production to date. Lives in Mamaroneck, N. Y.

JOHNSTON, JOHN LEROY: b. Bloomfield, Ind., December 28, 1896; h. 5 feet 10½ inches; medium brown hair and greenish grey eyes; w. 185 pounds; p. Edith May and Walter E. Patton (step father), non-professionals; e. Mechanic Arts, St. Paul, Minn., and received his stage training as theatre manager and publicity director of three large theatre circuits throughout the Middle West and South; m. Gladys Wren (Babeck), non-professional; hy. drawing, football and golf. Was advertising and publicity director for Finkelstein & Ruben's 43 theatres in Minnesota and Wisconsin; Southern Enterprises' 72 theatres in Texas, Oklahoma and Arkansas; West Coast (Pasadena) theatres, Pasadena, Cal. Also managing director for the Tower theatre, St. Paul, and the Auditorium in Minneapolis. Directed and designed various movie theatre stage presentations; also director of the Wampus Frolic and Ball in Hollywood, 1927-28. Has held such posts as publicity director and production manager of Frank Lloyd Productions, Hollywood; studio exploitation manager of First National Studios; publicity director of Mack Sennett Studios, Corinne Griffith Productions, and Columbia Pictures Studio; writer for Metro-Goldwyn-Mayer Studios; conducted two screen test tours of colleges of America, one for First National and the other for Metro-Goldwyn-Mayer. In 1917-18 was assistant publicity director for Universal, New York City; also exploitation manager of Universal exchange, Minneapolis and Milwaukee, in 1917; also creator of animated cartoons for Loehren Laboratories, Minneapolis; exploitation representative, studios and exchanges, of Paramount, Hollywood; and exploitation representative in Seattle, Portland, Butte and Alaska for First National, as well as editor of press books at First National's home office in New York City and assistant publicity director of Thomas H. Ince studios.

LUESCHER, MARK A.: Director of national publicity; b. West Sand Lake N. Y., 1876; e. public schools, Syracuse, N. Y., Cornell university, special course in art department; m. and has two children. Started weekly magazine in Syracuse called "Remarques," illustrating his own writings; Charles Sherlock, managing editor of the "Syracuse Standard," liked his writings, his drawings, and his matter pertaining to shows, and made him dramatic editor and cartoonist of that newspaper. Lee and Sam Shubert, then just "breaking into the show business" in Syracuse engaged him for manager of their first theatre in Rochester, the Baker, and when they acquired the Herald Square theatre in New York City, he was sent to the city as business manager and press agent. With Louis Werba, opened the first roof garden theatre in New York City; conceived and exploited the sensational "Rouge Domino" (Mlle. Dazie); formed firm of Werba & Luescher; produced "The Spring Maid," "Miss Dudelsack," "Her Little Highness," "The Master Mind," also managed and starred Christie MacDonald, Lulu Glaser, Mitzi, Tom McNaughton, Nora Bayes, Louis Mann, Gallagher & Shean, Mae Murray, Francine Larrimore and Edmund Breese; became general manager for F. F. Proctor; personal representative and national publicity chief for Martin Beck of the Orpheum Circuit; director general and press representative for C. B. Dillingham and the New York Hippodrome; director of promotion and publicity for Keith-Albee; now head of national exploitation for R.K.O. Member of Lambs Club, Scottish Rite, Westport Country Club, Greenfield Hill Country Club, Fairfield County Hunt Club, Waffle and Cornell Continuous Reunion Club. Summer home at Shady Brook Farm, Southport, Conn.

LANDY, GEORGE: b. New York; e. City of New York and Columbia university; m. Kathryn McGuire, professional. Several years on the staff of the "American Magazine," later with "Everybody's." First position in the film field for Select Pictures Corporation as assistant director of publicity and advertising; later this company was absorbed by First Na-

tional and he became director of publicity for Richard Tully and worked with John McCormick on regional publicity for First National; then spent a year with Jackie Coogan at the height of his popularity and more recently had free lance publicity organization in Hollywood. Two years ago brought back to First National as director of studio promotion and is in charge of the entire publicity department.

LYSER, BILLY, b. Brooklyn, N. Y., May 29; h. 5 feet 7 inches; grey hair and brown eyes; w. 158 pounds; e. Hempstead, Long Island, N. Y.; hy. golf and fishing. Stage experience in amateur theatricals. Started out as a motion picture exhibitor in Buffalo and Cleveland; then became film salesman for Mutual Film Company in Western New York and Northwestern Pennsylvania; then branch manager of Film Exchange in Buffalo, N. Y., later becoming exploitation and sales manager of Film Exchange in Cleveland, O.; motion picture editor of Cleveland News and Sunday News-Leader for six years; then director of publicity for Universal, Universal City, Cal.; director of publicity of Metropolitan Pictures Corporation; director of publicity for Harry Langdon and now director of publicity for Inspiration Pictures, Inc., Tec-Art Studios, Hollywood, Cal.

MCCARTHY, CHARLES E.: Publicity manager, Paramount Famous Lasky Corporation; b. Wareham, Mass., 1891; e. public schools at Middleboro, Mass.; m. home address 14 Elm place, Nutley, N. J. Employed as reporter and editor of various New England, New Jersey and New York newspapers. Joined publicity department of Fox Film Corporation 1918. Became publicity manager of Paramount Famous Lasky Corporation 1919.

MORRIS, VIRGINIA: b. Troy, N. Y.; e. in Troy at the Emma Willard school and at Smith college Northampton, Mass. In 1922 she joined the motion picture industry to write publicity for B. P. Schulberg at Preferred Pictures. Later she was placed in charge of all advertising and publicity for Mr. Schulberg. Has also been affiliated with the publicity staffs of Fox and Universal; her association with Warner Brothers began in 1926. In addition to handling trade paper and newspaper publicity for Warner Brothers, she has done extensive free lance writing for newspapers and motion picture fan magazines.

NEILSON, RUTGERS: Publicity and advertising department, Pathe Exchange, Inc.; b. Perth Amboy, N. Y.; e. Plainfield high school and New York university. Entered the film business in the publicity department of Metro Pictures Corporation under Arthur James. During the world war in limited service as bulletin editor of the United States Army Gas Defense Plant in Long Island City; March, 1919, returned to the film business as advertising and publicity director for Amedee J. Van Beuren's theatre and film enterprises—Topics of the Day, Mr. and Mrs. Sidney Drew Comedies, Ernest True Comedies, Adventure Films and Aesop's Film Fables. Then joined C. C. Burr as director of advertising and publicity for Doris Kenyon, Johnny Hines and Constance Binney features. Left the film business to join Macfadden Publications; became associate editor of "Dance Lovers Magazine." Then, research man on the "American Weekly Magazine" (Hearst Sunday Magazine). Returned to the film business as a member of Pathe publicity and advertising department, where he has been for several years.

PARSONS, P. A.: b. Byfield, Mass., October 2, 1884; e. graduated from Wilbraham academy in Massachusetts and Wesleyan university in Connecticut; m. Charles Hazel, daughter of Rev. Charles Baker Besse, September 7, 1910 and has two children Nan and Lowell. Several years free lance fiction writer; two years with the "London Times"; own advertising agency two years; advertising manager and secretary the Womanada Land Company; vice president Systems and Service, Inc.; advertising and publicity manager Pathe 1913-1917; advertising manager Pathe 1917-27; in charge of national publicity Pathe, 1927. Is a member of Sons of American Revolution, New England Historic and Genealogical Society of Boston, etc., Squadron A, National Guard of New York 1917-18; ex-president Ridgeview Community club of West Orange, N. J.; ex-president Ridgeview Tennis Club; Berkeley Tennis Club of Orange, N. J.; Phi Nu Theta; contributor to several magazines; was president of the A. M. P. A., 1918-19. Lives at 16 Grove street, Madison, N. J.

QUARBERG, LINCOLN: b. Mondovi, Wis., November 25, 1900; h. 5 feet 10 inches; black hair and hazel eyes; w. 160 pounds; p. Minnie Schreiner and Anton Quarberg, non-profes-

sionals; e. Mondovi high school and the University of Wisconsin (1921). Now with Caddo productions, Hollywood.

REDDY, JOSEPH PATRICK: publicity manager of Harold Lloyd Corporation; b. New York City, November 15, 1893; e. public schools; m. and has one child, Gordon. Started as an office boy on the old "Morning Telegraph," subsequently rising to assistant sporting editor, and later to sports editor; in 1914 went with the sports department of the "New York Times" and remained there until the war. Enlisted in the tank corps; and after his discharge joined Robertson-Cole as assistant publicity director. Six months later went to Pathe under Randolph Lewis and became publicity director there when "his chief" went to England to write scenarios for Rudyard Kipling. A year later Harold Lloyd offered him a position on the West Coast.

SEADLER, SI: b. New York City, August 31, 1897; e. Columbia University School of Journalism, class of 1917. Reporter for "Brooklyn Times;" feature writer for Hearst papers; press agent of Actors Fund, Alice Joyce, Rod LaRoque, Bessie Love and others; publicity department of Realart Pictures; director of publicity and advertising Arthur S. Kane Pictures; then joined advertising department of Goldwyn pictures. Now advertising manager of Metro-Goldwyn-Mayer.

SELIG, A. L.: director of advertising and publicity, Tiffany-Stahl Productions; b. New York City. Was with the staff of the "New York World" as reporter; for 12 years attached to the editorial staff of the "New York Evening Journal;" also on editorial desks of the International News, Underwood & Underwood, "Boston American," "New York Globe" and City News Association. Started in 1914 doing personal publicity and exploitation for Theda Bara in connection with Fox. After three years of this he handled publicity for Fox West Coast studios; then handled personal publicity for William Farnum, Fox star, and later took care of all exploitation and publicity on Fox's "Cleopatra" and "Salome." Then joined United Artists, handling "The Three Musketeers" on the road. Is a member of Newspaper Club of New York and Associated Motion Picture Advertisers.

SHAPIRO, VICTOR MANSFIELD: b. New York City, January 25, 1893; e. graduated from High School of Commerce and New York university, receiving a Bachelor of Science Degree in 1913; not married. His first job was as cartoonist for the "Detroit Journal;" later was made assistant promotion manager of "Hearst's Magazine;" then did promotion work for Leslie-Judge. In 1915, became assistant advertising and publicity director for Vitagraph; in January, 1917, became advertising chief for F. J. Seng, and continued there until September, 1917, when he enlisted in the army, being assigned to Company I, 306 Infantry. After the war he became exploitation and publicity director for Pathe Exchange, Inc.; in this capacity for more than four years; and in February, 1924, was appointed director of publicity and advertising for Samuel Goldwyn. In March, 1926, he became advertising and publicity director for United Artists, a post he held until February, 1929. He is a member of the City Athletic Club, Centennial Lodge, No. 763 F. & A. M., the American Legion and is past president of the Associated Motion Picture Advertisers.

SHEA, JOSEPH C.: b. Pittsfield, Mass., July 5, 1888; p. Emma June Fitzgerald and Nicholas Shea, Jr., e. Yonkers high school, Yonkers, N. Y., and Fordham university. Now assistant publicity director at Fox Film Studios, Hollywood, Cal.

SILVER, MILTON: b. New York City, February 3, 1891; e. public schools in New York and other cities, also DeWitt Clinton high school of New York. Started business career in 1907 with the "American Magazine;" then book-keeper, statistician and road salesman in kitchen utensils industry; small executive positions in department stores in St. Louis, successively purchasing department, engineering department, advertising department and finally manager, Government Contract department, Hotel Supply industry, Chicago and New York; United States Army during the world war; secretary, treasurer, co-editor, Ross Publishing Company, publishing "Who's Who on the Screen" and "The Little Movie Mirror" books; managing editor, "Movie Weekly," MacFadden Publishing Company; back to Hotel Supply industry as merchandising and advertising manager; came to Universal Pictures Corporation in August, 1925, as copywriter; co-author of Broadway stage production, "The Mystery Ship," in 1927; assistant advertising manager, Universal Pictures Corporation; appointed director of advertising

MAX RÉE

*Designed
Costumes for*

"The Torrent"
"The Scarlet Letter"
"The Wedding March"
"Private Life of Helen of Troy"
"The Yellow Lily"
"Show Girl"
"The Divine Lady"
"The Man and the Moment"
"Queen Kelly"



MARTHA MATTOX

"Little Shepherd of Kingdom Come":—F. N.
"The Head Man":—F. N.
"A Little Bit of Heaven"

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Eddie Phillips

*Featured Player in
Universal Productions*



Otto Matiesen

Starred and Featured in
Following 1928 Produc-
tions:

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Paul Fejos
"The Desert Bride"
Columbia
"Lady of Victory"
MGM
"The Woman from Moscow"
Paramount
"The Tell Tale Heart"
Charles Klein
"The Scarlet Lady"
Columbia

100% Talking in:

"Napoleon's Barber" Fox
"The Missing Man" Pathe
"Behind Closed Doors" Columbia

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GR 3032

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HOLLYWOOD

and publicity, Universal Pictures Corporation, December, 1928.

SIMMONS, MICHAEL: director of advertising and publicity, Gotham Productions. Graduate of the Columbia School of Journalism; served a number of years as reporter on newspapers; became managing editor of "Exhibitors' Daily Review"; then staff editor of "Film Daily" and then motion picture editor of the "Morning Telegraph." Spent a year abroad studying film conditions (1925-1926) during which time he served as exploitation director for Universal in London. At present director of advertising and publicity for Gotham Productions. Also author of "What's the Answer?" (satire); "My Lady Beautiful" and "Healing Hands" (both screen).

SMITH, PETE: b. New York City, September, 1892; h. 5 feet 9 inches; blonde hair and grey eyes; w. 140 pounds; p. Frieda and August Smith; e. DeWitt Clinton high school, New York City, and business college; m. Margaret Gauss; hy. golf. Publicity director for Paramount for five years; Metro-Goldwyn-Mayer four; with Marshall Neilan three; and free lanced one and one-half years. Now with M.G.M. Hollywood.

THOMSON, PHILIP L.: director of public relations for Western Electric Company; b. Schenectady, N. Y.; e. graduate of Union college, 1900; and also graduated from Harvard university in 1902. During the period he was in college and in the year following he was engaged in newspaper work. Began his business career in 1905 in the Chicago office of the Western Electric Company and from 1906 to 1911 he was manager of its Pittsburgh office, and was then called to New York to take charge of the company's advertising. For 15 years he has been its publicity manager. Director of the Association of National Advertisers and its president 1923-1924. Has been a director of the Audit Bureau of Circulations since 1925; and its president since 1926. Also rendered conspicuous service in the National Electric Light Association and other organizations of the electrical industry, and has been a frequent contributor to magazines. In 1925 he received the honorary degree of M. A., from Union college. Lives in Glen Ridge, N. J.

WAXMAN, A. P.: director of advertising and publicity of Warner Brothers; b. Brooklyn, N. Y., December 25, 1892. Since 1906 he has been identified prominently with motion pictures, the legitimate drama and vaudeville. His theatrical associations have been as press representative of such well known producers as Martin Beck, Charles Dillingham, Charles Frohman, Henry W. Savage, George Tyler and Henry Miller. Among the motion picture roadshows which he has handled are "Cabrera," "Joan the Woman," "Quo Vadis," "America," "The Lost World" and "Stella Dallas." He joined Warner Brothers to launch a special campaign for "Don Juan" and when this was accomplished was appointed director of advertising and publicity, a post which he still holds.

WHELAN, LESLIE F.: b. Newark, N. J., February 18, 1894; e. Franklin public and Baringer high schools, Newark, N. J., Seton Hall college, South Orange, N. J. On repertorial staff of the "Newark Evening Star" and "Newark Star-Eagle," and sporting editor of "Newark Ledger" then became exploitation representative for Paramount Famous-Lasky Corporation in 1919. Resigned in 1925 and joined Harold Lloyd Corporation as manager of exploitation and advertising.

WHITE, GORDON S.: director of advertising and publicity, Educational Film Exchanges, Inc.; b. St. Louis, Mo., 1894. Started newspaper work at the age of 18 on the "St. Louis Republic," after which he connected with the "St. Louis Globe-Democrat" and subsequently with the "St. Louis Star," the "Chicago Herald" and the "Chicago Daily News." After a fling at New York newspaper work, he joined Educational where his newspaper background stood him in good stead in taking complete charge of the advertising and publicity department.

WILSON, HARRY D.: b. Milwaukee, Wis., December 9, 1896; h. 6 feet; dark brown hair and grey eyes; w. 186 pounds; p. Mina Strachan and Augustus Wilson, non-professionals (both deceased); e. in Chicago and New York grammar schools, manual arts, and Los Angeles high schools; received his stage training in Los Angeles stock company and Orpheum Circuit

(about three years altogether); m. and div., Maryon Aye, professional; hy. tennis. One of the first Keystone Cops with Fred Mace, Sterling, Chaplin and others in the gang. Went through as many brick "break-aways" as any and has scars to prove it. Keystone Cop roles did not appeal to him (nor did the scars) so he went into publicity of Sennett Company 12 years ago with Harry Carr, now of the Los Angeles Times. Then with Sol Lesser and Mack Sennett bathing girls for a year, producing 30 shows and bringing Lesser and Hiram Abrams (deceased) together for the sale of world's rights to this film and the personal appearance of the girls. While with Lesser he handled Jackie Coogan from the time of his appearance in "The Kid" to the time he went with Marcus Loew; also Baby Peggy for Lesser; then to First National and then with Edwin Carew for five years; also with road shows. Was with Dolores Del Rio in publicity capacity in association with Edwin Carew from the time she started her career up to the time when he came back from Europe, to assume the publicity post of Joseph M. Schenck productions, which capaci y he now holds.

WINGART, EARL W.: b. Wichita, Kan., December 22, 1890; h. 5 feet 10 inches; brown hair and hazel eyes; w. 185 pounds; p. Josephine and H. J. Wingart, non-professionals; e. Topeka high school, University of Kansas and received his stage training with the Majestic Stock company, Topeka, Kan.; m. Marcia Freer, singer; hy. golf, motor and swimming. Former newspaper man. Has handled publicity on "The Magic Cup" with Constance Binney; "The Old Army Game" with W. C. Fields, and "Rubber Heels" with Ed Wynn. Also unit business manager in the production department of Paramount.

YEARSLEY, C. L. (Bill): Advertising manager of World Wide Pictures, Inc., b. Bracken County, Ky., July 26, 1877; m. and lives in New York City. Entered motion picture business as advertising and publicity manager for Chain theatres in 1912; joined First National Pictures in 1917 and remained in charge of advertising and publicity until 1923. Since then has done scenario work, free lance commercial art and ad-copy work until joining World Wide Pictures, Inc., in 1928.

THE MOTION PICTURE PRESS

BEECROFT, JIM: New York advertising manager of "Exhibitors Herald-World"; b. in Ridgefield, Ill. At the age of 3 located in Pelham Manor, N. Y., which was the home town for 35 years; e. in public schools. In 1898, at the outbreak of the Spanish war, he joined the United States navy and served as chief gunner's mate on the Monitor Jason and in the same capacity on the dynamite cruiser, Vesuvius. Took part in the bombardment of the Spanish forces on the Cuban Coast. Was honorably discharged from the navy at the end of the war with the rank of chief gunner. In 1907 went to Panama for the canal commission and served five years under Colonel Gorgas in the department of sanitation. Was awarded a Roosevelt medal with three bars for longevity service. On returning to the United States he saw a "picker film" and decided to get aboard so joined the David Horsley Studios at Bayonne, N. J., and learned the business from the ground up. His first job was studio gardener. During this period he met many of the best known people in the business; such as Edison, Kalem, Freuler, Spoor, Horkheimer Brothers, Lubin, Thanhouser, Selznick, Kleine, and scores of others, many of whom he still numbers among his friends. In 1915 he became the president of the Poor Peoples Picture Company and produced the worst picture known up to that time. It was the "Quiet Afternoon" and in this production well known press agents and reviewers took the various roles. J. D. Williams of the First National offered \$150 for the States Island rights after the preview. In 1916 joined the "Exhibitors Herald" in the advertising department and has been there ever since.

CAMERON, JAMES R.: b. Croydon, London, England, in 1886; e. at Rutherford college, Northumberland. Started in the motion picture business in 1902 with the old Peerless Biocope

in London; in 1904 with the Moss & Stoll Empires as operator, later making a trip around the world with Sir Ernest Shackleton, the South Pole explorer, on his lecture tour. Came to the United States in 1910, and joined the Greater New York Film Corporation (William Fox) in 14th street, New York City. Started the Theatre Supply Company in New York City in 1915, and operated it until 1920. During the World War had charge of the instruction of the Y. M. C. A. secretaries going overseas to entertain the soldiers. Started the class in motion picture projection for crippled soldiers in American Red Cross under General Gorgas. In 1918 published the first edition of "Motion Picture Projection" and since then has published eight other books pertaining to the taking and showing of motion pictures. "Motion Picture Projection" has gone into four editions. Member of the Society of Motion Picture Engineers since 1920; 32nd degree Mason (Mecca Temple). Speed boating and fishing are hobbies.

CLIFFORD, EDWIN S.: b. Elgin, Ill., September 1, 1891; p. Attorney and Mrs. Eugene Clifford; e. public school and graduated from the Elgin high school in 1908, and read law at the John Marshall and Kent Law schools in Chicago; m. and two children. Worked on editorial department of newspapers in Elgin, Aurora, Joliet and Waukegan, Ill., and on the "Chicago Tribune," "News," and "Herald and Examiner." Became managing editor of "Exhibitors Herald" January 1, 1919. Made secretary of the Quigley Publishing Company in 1923. Became general manager of "Exhibitors Herald-World" at time of merger January 1, 1928. Resides at 926 North Kenilworth parkway, Oak Park, Ill.

CLIFFORD, GEORGE: business manager and assistant treasurer of Quigley Publishing Company; e. in public schools of Elgin, Ill. Early

newspaper training with the City News Bureau of Chicago. Business training with the Chicago Telephone Company and Illinois Steel Company. Joined "Exhibitors Herald" as managing editor in 1917. Became assistant publicity director of Swift & Company in 1918. Rejoined "Exhibitors Herald" (now "Exhibitors Herald-World") in 1920 as business manager and assistant treasurer.

GALLO, A. RAYMOND: r. n., Anthony Raymond Gallo; b. Chicago, Ill., July 16, 1902; h. 5 feet 8 inches; dark brown hair and brown eyes; w. 140 pounds; p. Mary and Joseph Gallo, non-professionals; e. public schools of Chicago, Ill. (the Revere) in Boston and Cambridge, Mass., received his stage training at the Colonial College of Dramatic Arts, Boston, Mass.; m. Madeline Arado, non-professional; hy. traveling, walking, reading and all indoor and outdoor sports. Six years stage experience as follows: in dramatic stock in New England for three years with Temple Players; played Hobbs in "Little Lord Fauntleroy" at Berkley Cecil in "Under Two Flags" juvenile lead in "Hazel Kirk" the convict in "The Bishop's Candlesticks" the captain in "The Cape Mall"; the auctioneer in "The Octoroon"; Mike Murphy, character lead, in "Honey-moon" "Flamingo" featured over Keith Circuit in "Back from the Grave," a comedy playlet by William C. DeMille; played the flag sergeant in "The American Ace" featuring Taylor Granville over Keith Circuit; author and producer of several comedy acts for vaudeville and for the Liberty theatres during World War. Four years screen experience as follows: publicity director for Commonwealth Film Exchange, Boston, Mass.; "Flamingo Honey-moon" starring Emily Stevens; "Annabelle Lee," produced by J. Mitchell Chapell, and for "Nick Carter," a series of two reels featuring Tom Carrigan and Mae Garton. Assistant director on "The One Woman," produced by Master-



PAUL LENI

"Three Waxworks"
 "The Cat and the Canary"
 "The Man Who Laughs"
 "The Last Warning"

A Universal Director



Don Terry

Fox Films



Robert Graves, Jr.

Twenty Years on Stage and Screen

"The Masquers Club" or GL 8546

Jean Darling

Leading Lady

OUR GANG

Hal Roach - MGM - Comedies

craft, and of "The American Heiress," starring Dorothy Rand; production supervisor for "The Broad Road," featuring May Allison and Richard Travers; also production manager for Associated Authors Productions, Inc., of Florida; director of "A Romance of Waukegan," produced in Chicago for the Knights of Columbus; director of "The Loyal Moose," produced in Florida for the I. O. O. M. Other associations have been Boston manager for the late Meyer Cohen Music Company; Boston assistant manager for Newspaper Feature Service, Inc.; business manager for Marjorie Rambeau, stage star; H. Grattan Donnelly, author of "Darkest Russia," Lowell Ames Norris, author of "The Call of Tomorrow," and Hapsburg Liebe, author of "The Broad Road." Publisher and editor of "The Stage," a monthly theatrical magazine published in Boston; publisher and editor of "Chicago Vaudeville," a weekly amusement published in Chicago; and Chicago manager for "Zitt's Theatrical Weekly." Now presentation editor for "Exhibitors Herald-World," published by the Quigley Publishing Company.

GILLETTE, DON CARLE: editor of "The Billboard;" b, Piedmont, Turin, Italy, May 2, 1895; e, public schools of Michigan, Spencerian (business) college, Cleveland, extension departments of St. Joseph's college, Philadelphia, and Columbia University, New York. Early newspaper experience in Cleveland, New York and Philadelphia. Contributed stories, articles, verse, etc., to various magazines and papers. Dramatic editor and critic for "The Billboard" in New York, 1924-25-26; temporary film editor and reviewer, 1924. Served in the Marines during the war.

HARRISON, PETER S.: b, Greece, 1881; e, public schools in Constantinople. Came to London about 1896 and in due time reached this country. Worked for a while as an iron molder and then went to Watervliet, N. Y., and took a job in a stove factory. While there he enrolled in the Y. M. C. A., at Troy, N. Y., and continued his education. In 1906 he determined to quit manual labor and went to Long Beach, Cal., becoming a motion picture operator. Later opened a theatre of his own and kept going until the panic of 1907 when he found himself broke. During the 10 years that followed he worked at several branches of the picture business, once as manager of several theatres, again as a mechanic repairing machines and often in the machine and supply departments of the big concerns. In 1918 he came to New York and became critic of a picture journal; and a short time later started the paper known today as "Harrison's Reports."

HODGES, DOUGLAS: b, Lafayette, Ind., December 28, 1900; h, 5 feet 10½ inches; brown hair and blue eyes; w, 182 pounds; p, Nona Mulford and Fred Hodges, non-professionals; e, Jefferson high school, Lafayette, Ind., Purdue university two and one-half years, Butler one year; and Kent Law two years; m, Isabelle Gant, November 17, 1923, non-professional; hy, chess and stories with ratiocination plot. Newspaper experience: First job as a reporter in 1918 on "Lafayette Evening Times;" then to "Indianapolis Star" in 1920; with the Chicago News Bureau in 1921; the following two years of teaching (1922-24). Joined the editorial department of "Exhibitors Herald," published by Quigley Publishing Company, December 23, 1924, and was transferred to Hollywood as West Coast manager, June 20, 1927.

HOLQUIST, HARRY E.: Eastern representative of "Better Theatres;" b, 1900; married and one child. Joined the "Exhibitors Herald" staff in December, 1921. He obtained his early newspaper training in the editorial and sporting departments of "The Chicago Daily News." Prior to coming to the "Herald," he was for two years research and publicity assistant in the public relations department of Swift & Company, Chicago. With the inauguration of the "Better Theatres" section of the "Herald-World" in May, 1923, he assumed the editorship of this part of the "Herald" service which has since grown to occupy such an important place in the industry. In January, 1928, was appointed eastern manager of "Better Theatres," since which time he has been making his headquarters in the New York office. In the course of his work with "Better Theatres" has gained a wide acquaintanceship among theatre architects, manufacturers and supply dealers all over the country. He has been an active worker in the affairs of the old equipment association

and has an intimate knowledge of the equipment field in all its phases. It is said of him that no theatre opening is complete without him and that he has probably attended more "first nights" at new cinema palaces throughout the country than any other trade paper representative. Lives in Yonkers, N. Y.

JAMES, ARTHUR: President of Picture Publishers Corporation and editor and publisher of "Exhibitors Daily Review and Motion Pictures Today;" b, Pennsylvania, September 25, 1881; e, Germantown academy, Collins Street Classical, Hartford, Bucknell university, brief law course. "Philadelphia North American" staff in 1901; 1902, "New York American;" 1904, "New York Morning World and Evening Mail," writing politics; 1905, city editor of "Morning Telegraph;" 1906, city and Sunday editor until 1914; Mutual Film Corporation, 1914 to 1915, director of advertising and publicity; Metro director of advertising and publicity and director of scenario department until 1919; that year to 1921, director of advertising and publicity for William Fox; 1921 to 1922, editor in chief of "Moving Picture World;" 1925, founded "Motion Pictures Today" and continued as president and editor until 1929; purchased "Exhibitors Daily Review" in 1928, and on February 4, 1929, merged the two publications, becoming president of Picture Publishers Corporation and editor and publisher of the combined institutions. First lieutenant, seventh regiment, machine gun; Episcopalian; Mason; democrat; member of Newspaper Club, Old Country Club and charter member of Adventurers Club. Author of "Yellow Jackal," "The Spirit of Broadway," "I Am the Motion Picture," "Credo" and "Five Hundred Poems in Light Verse," published by Hearst. First president, serving two terms, of the Associated Motion Picture Advertisers; vice president and member of the executive committee of the National Association of the Motion Picture Industry. Organized the publicity departments of the American Tobacco Company, DuPont Powder Company and the Singer Company for Ben Hampton. Organized the recruiting drive in New York City before the draft law, nationwide publicity campaign at the outbreak of the war for the food administration and the Red Cross and many other activities.

JOHNSTON, WILLIAM A.: Editor of "Motion Picture News;" e, graduate of Union college, A.B., 1897; member of Phi Beta Kappa, Alpha Delta Phi, Sons of the American Revolution. First job in New York with the Hampton Advertising Agency as copy writer, 1902; joined the Butterick Publishing Company in 1906 and the following year went to London, England, as copy writer with the S. H. Benson Company, Ltd. Various editorial and contributing affiliations with the "New York Herald," "Hampton's Magazine," "Harper's Weekly," "The American Magazine," "Munsey's," "Century" and other publications. In 1911-13 publicity work in connection with the National Citizens League in behalf of a reform in the banking laws. Founded "Exhibitors Times" in 1913 and the same year merged this paper with the "Moving Picture News" under the name of "Motion Picture News." At present president of Motion Pictures, Inc.; director Angus Company of Delaware; director International Trade Papers, Inc.; Angus Company of New York and "National Plumbers Trade Journal." Lives in Great Neck, N. Y.

LANE, TAMAR: b, Boston, Mass., May 21, 1895; h, 5 feet 10 inches; brown hair and blue eyes; w, 155 pounds; e, Stamford Military academy; m, Barbara Worth, professional. Entered the film business in 1908 as child actor, then followed several years experience on both screen and legitimate stage. Served as actor, scenarist, film director, film editor, stage manager, production manager and producer. Also began writing for magazines and various publications on the side; later became photoplay editor of "The Boston Record," also newspaper experience with "Boston Advertiser," "Boston Post," International Press Syndicate and others. Contributor to "Motion Picture Magazine," "Screenland," "Motion Picture Classic," "Picture Play," "Science and Invention" and other national publications. Also owned and operated motion picture theatres in New England. Author of "What's Wrong with the Movies?," the first critical volume on the silent drama ever published, and also author of five other published volumes. At present editor and publisher of "The Film Mercury," Hollywood.

O'NEILL, CHARLES B.: Advertising manager of "Better Theatres;" b, Summerfield, O.; graduated from the Summerfield high school in

1898; then four years of preparatory and normal school, specializing in mathematics, accountancy, English and commercial law; spent the next five years as instructor in high and commercial schools. Served three years as assistant branch manager with the Apperson Automobile Company in Chicago. From 1910 to 1925 was treasurer and advertising manager of the automobile magazine, "Motor Age." Since 1925 he has been a member of the "Exhibitors Herald-World" staff as advertising manager of "Better Theatres."

QUIGLEY, MARTIN J.: President of Quigley Publishing Company, publisher of "The Motion Picture Almanac," "Exhibitors Herald-World," "Better Theatres," "Polo," and "The Chicagoan." Head office address, 407 South Dearborn street, Chicago, Ill.

QUIRK, JAMES R.: b, Boston, Mass., e, Boston Tech; m, May Allison. Early career as journalist, city editor "Washington (DC) Times;" editor "Popular Mechanics Magazine," Chicago; advertising manager, Gunlach Advertising Agency, Chicago; became affiliated with motion picture publishing in 1914 as editor, vice president and general manager of "Photoplay Magazine," and later, publisher and owner. Business address 750 North Michigan avenue, Chicago, Ill.

ROVELSTAD, ERNEST A.: News editor of "Exhibitors Herald-World;" b, Elgin, Ill.; November 1, 1891; h, 6 feet 1 inch; blue eyes and dark brown hair; w, 170 pounds; p, Inga and Andrew Rovelstad; e, Elgin high school, St. Olaf college, Northfield, Minn., and Columbia; married Alice Heiberg; two children. Taught in academy and high school two years before going to Columbia. Newspaper experience with "Brooklyn Eagle" and "Minneapolis Journal." Served in A. E. F. in signal corps. Joined staff of "Exhibitors Herald," now "Exhibitors Herald-World," in April, 1925.

SHEA, DENNIS J.: Circulation manager of Quigley Publishing Company; b, New York City, October 9, 1891; e, public schools, St. Xavier's high school and Cooper Union, New York City; m, June 8, 1913, two children. Spent two years with Munn & Company, patent attorneys and publishers of "The Scientific American," in the blueprint and circulation departments. Spent 20 years with "Moving Picture World" as film reviewer, advertising solicitor and circulation manager respectively. Since January 1, 1928, with the Quigley Publishing Company.

SHRECK, JAY M.: Managing editor of "Exhibitors Herald-World;" b, York, Neb., January 6, 1893; p, George W. and Laura Alice Shreck; e, grade and high schools at York, York college and Northwestern university; m, Isabel Brown, January 12, 1918. In the theatre since 1909—in the box office, backstage and in parts with the Grace Barrow-Howard Players. Newspaper experience includes telegraph editor and city desk on "Omaha Daily," general assignments on the old "Chicago Examiner" and the "Chicago Tribune" and desk editor with Associated Press. Served year and a half as trade paper publicity representative for Paramount under the supervision of Charles E. McCarthy. Joined the editorial staff of the old "Exhibitors Herald" in January, 1920. The only interruption in employment with the Quigley Publishing Company was the year and a half with Paramount, going there in 1925.

VISCHER, PETER: In charge of the New York office of "Exhibitors Herald-World;" b, New York City, July 4, 1898; married and one child. His interest in writing and publishing began at an early age, the result of a childhood printing plant. He was managing editor of the "Cornell Daily Sun" and editor-in-chief of the "Cornell Era" during college; worked on the aeronautical magazine "Aviation" during vacations, and promptly went into newspaper work upon graduation. He was a member of the class of 1919 at Cornell but was not graduated until a year later, having lost a year in the war. His first newspaper experience was with the "New York Evening Post." Then he went to the "New York Sun" and finally to the "New York World," where he spent six and a half years in a curious succession of tasks that ranged from reporting to the city editor's chair, from sports to music, and from special investigations to the motion picture department. He first began to write for the Quigley Publications in 1927, when his work was appearing in "Liberty," "Time," "The New Yorker," the "Manufacturers Record" and other magazines. He joined the staff of the "Herald-World" early in 1928, to become New York editor of the publication. He is married and lives at 1140 Fifth avenue. He is a member of the Motion Picture Club, the Cornell Club, the Phi Gamma Delta Club, the Manhasset Bay Yacht Club, and the Coldstream Country Club.

EUGENE J. FORDE

*"Girls"
"Outlawed"*

FOX

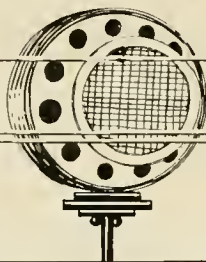
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"Hello Cheyenne"

FOX

"Dare Devils Reward"

FOX



A MOVietone DIRECTOR



Will Stanton

Quartermaster Bates in

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*Singing, Talking and
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Joe Cobb

*the Fat
Comedian*



WHERE YOUR FAVORITE STARS WERE BORN

Forty-three states and twenty-three foreign countries have given the American screen its popular players

Alabama

BROWN, JOHN MACK, *Dothan*.
ELDER, RUTH, *Anniston*.
JOYZELLE, *Pleasant*.
SEBASTIAN, DOROTHY, *Birmingham*.

Arizona

CORBIN, VIRGINIA LEE, *Prescott*.
HUGHES, LLOYD, *Bisbee*.

Arkansas

FARLEY, JAMES, *Waldron*.
GRIFFITH, CORINNE, *Terarkana*.

Australia

BERANGER, ANDRE, *Sydney*.
BEVAN, BILLY, *Orange*.
CLIVE, HENRY, *Melbourne*.
COOK, CLYDE, *Port Melbourne*.
DOUGLAS, MARION, *Sydney*.

Austria

SCHILDKRAUT, JOSEPH, *Vienna*.

Bavaria

PANZER, PAUL, *Wurtzburg*.

Bohemia

LEDERER, OTTO, *Prague*.

California

ALLAN, HUGH, *Oakland*.
BASQUETTE, LINA, *San Mateo*.
BLYTHE, BETTY, *Los Angeles*.
CALDWELL, BETTY, *Los Angeles*.
CARLYLE, AILEEN, *San Francisco*.
CONDON, JACKIE, *Los Angeles*.
CROCKER, HARRY, *San Francisco*.
D'ARCY, ROY, *San Francisco*.
DARLING, JEAN, *Santa Monica*.
DARR, VONDELL, *Los Angeles*.
ELLIS, DIANE, *Los Angeles*.
GEORGE, MAUDE, *Riverside*.
GLEASON, LUCILE WEBSTER, *Pasadena*.
JACKSON, MARY ANN.

KARNS, ROSCOE, *San Bernardino*.
LAVERNE, JANE, *Redlands*.
LEE, DAVID, *Los Angeles*.
LEONARD, BARBARA, *San Francisco*.
MAHONEY, WILKIE, *San Miguel*.
MARION, INEZ, *Pueblo*.
MARTIN, DUKE, *San Francisco*.
McALISTER, MARY, *Los Angeles*.
McCULLOUGH, PHIL, *San Bernardino*.
MESSINGER, BUDDY, *San Francisco*.
MURPHY, JOE, *San Jose*.
MYERS, CARMEL, *San Francisco*.
O'BRIEN, GEORGE, *San Francisco*.
O'BRIEN, TOM, *San Diego*.
PRINGLE, AILEEN, *San Francisco*.
ST. JOHN, AL, *Santa Ana*.
SARGENT, LEWIS, *Los Angeles*.
SIMPSON, RUSSELL, *San Francisco*.
SPEAR, HARRY, *San Francisco*.
STEADMAN, VERA, *Monterey*.

Canada

ALLEN, RICCA, *Victoria, B. C.*.
EGAN, BETTY, *Vancouver*.
GARON, PAULINE, *Montreal, Quebec*.
GREGORY, EDNA, *Winnipeg*.
KENT, BARBARA, *Alberta*.
PICKFORD, MARY, *Toronto, Ontario*.
PREVOST, MARIE, *Sarnia, Ontario*.
SHEARER, NORMA, *Montreal, Quebec*.
TRAVERS, RICHARD C., *Hudson Bay Post*.
WRAY, FAY, *Alberta*.

Colorado

BLANE, SALLY, *Salida*.
CHANEY, LON, *Colorado Springs*.
DAY, MARCELINE, *Colorado Springs*.
FAIRBANKS, DOUGLAS, *Denver*.
HATT, RUTH, *Cripple Creek*.
HINES, JOHNNY, *Golden*.
METZGER, RUTH, *Colorado Springs*.

Connecticut

AMES, ROBERT, *Hartford*.
COGHAN, JUNIOR, *New Haven*.
MYERS, HARRY, *New Haven*.
RORK, ANN, *Darien*.

Delaware

TAYLOR, ESTELLE, *Wilmington*.

Denmark

RANDOLF, ANDERS.
DANE, KARL, *Copenhagen*.
ROSING, BODIL, *Copenhagen*.

District of Columbia

HALE, ALAN, *Washington*.
HALLOR, RAY, *Washington*.

Egypt

ALEXIS, DEMETROIS, *Alexandria*.

England

BARNES, ROY T., *Lincolnshire*.
BEAUMONT, LUCY, *Bristol*.
BROOK, CLIVE, *London*.
BYRON, WALTER, *Leicester*.
CHAPLIN, CHARLES, *London*.
CLAYTON, ARTHUR, *London*.
COLMAN, RONALD, *Richmond, Surrey*.
DENNY, REGINALD, *Richmond, Surrey*.
FITZGERALD, CISSY.
FORBES, RALPH, *London*.
FORDE, ARTHUR, *Plymouth*.
FRANCIS, ALEC B.
GROVE, SYBIL, *Teddington, Middlesex*.
HALL, EVELYN, *Yorkshire*.
KING, CLAUDE, *Northampton*.
LANE, LUPINO, *London*.
LAUREL, STAN, *Ulverston*.
LEIGH, FRANK, *London*.
LODER, JOHN, *London*.
LOVE, MONTAGU, *Portsmouth*.
MACKAILL, DOROTHY, *Hull*.
STANTON, WILL, *London*.

Florida

BRENT, EVELYN, *Tampa*.

France

ADOREE, RENEE, *Lille*.
DAMITA, LILL, *Paris*.
D'AVRIL, YOLA, *Lille*.
GLASS, GASTON, *Paris*.

Al Rogell

"The Lone Wolf's
Daughter"

—Columbia

A Talking Picture

Fred Newmeyer

Director of "Scarehead"

Fox Production

"It Can Be Done"

Universal

"Warming Up"

Paramount

Georgia

CAMP, SHEP, *West Point*.
HARDY, OLIVER, *Atlanta*.
KING, EMMETT, *Griffin*.
LYON, BEN, *Atlanta*.
PALMER, CORLISS, *Macon*.

Germany

CASTLE, ROBERT, *Frankfort*.
DAMEREAUX, ELSIE, *Cologne*.
HORN, CAMILLA, *Frankfort*.
VEIDT, CONRAD, *Berlin*.

Hungary

BANKY, VILMA, *Budapest*.
DE PUTTI, LYA, *Budapest, In Vesce*.
LUGOSI, BELA, *Lugos*.
SIDNEY, GEORGE.
VARCONI, VICTOR, *Kisvard*.

Idaho

HASBROUCK, OLIVE, *Lewiston*.
LOFF, JEANETTE, *Orofino*.
TRYON, GLENN, *Julietta*.

Illinois

AUBURN, JOY, *Chicago*.
AYRES, AGNES, *Carbondale*.
BELL, REX, *Chicago*.
CAROL, SUE, *Chicago*.
CHANDLER, LANE, *Waukegan*.
CHERRILL, VIRGINIA, *Carthage*.
DOOLEY, BILLY, *Chicago*.
FARLEY, DOT, *Chicago*.
HACKETT, LILLIAN, *Chicago*.
HARTMAN, GRETCHEN, *Chicago*.
HARTMAN, PAT H., *Lewistown*.
HOLMES, STUART, *Chicago*.
LORCH, THEODORE, *Springfield*.
MARION, EDDY, *Chicago*.
McGUIRE, KATHRYN, *Peoria*.
MUNSON, BRYON, *Chicago*.
OLIVER, GUY, *Chicago*.
OLMSTEAD, GERTRUDE, *Chicago*.
PHILBIN, MARY, *Chicago*.
SILLS, MILTON, *Chicago*.
SLEEPER, MARTHA, *Lake Bluff*.
SWEET, BLANCHE, *Chicago*.
VERNON, BOBBY, *Chicago*.
WASHBURN, BRYANT, *Chicago*.
WOODRUFF, BERT, *Peoria*.

India

HALL, DONALD, *Naurree*.
KITHNOU, *Pondicherry, Hindustan*.

Indiana

CHRISTY, ANN, *Logansport*.
DRESSER, LOUISE, *Evansville*.
FAZENDA, LOUISE, *Lafayette*.
HART, SUNSHINE, *Indianapolis*.
LOMBARD, CAROL, *Fort Wayne*.
ROSS, CHURCHILL, *Lafayette*.

Iowa

CARVER, LOUISE, *Davenport*.
CONKLIN, CHESTER, *Oskaloosa*.
DREW, JERRY, *Bloomfield*.
LEE, FRANCIS, *Eagle Grove*.
NAGEL, CONRAD, *Keokuk*.

Ireland

DUGAN, TOM, *Dublin*.
HERBERT, HOLMES, *Dublin*.
PRICE, KATE, *Cork*.

Italy

ST. ANGELO, ROBERT, *Elcna*.

Japan

LASALLE, NED, *Kobe*.
SOJIN, KAMITAMA, *Sendai*.

Kansas

FRIGANZA, TRIXIE, *Grenola*.
HAVER, PHYLLIS, *Douglas*.
HILL, THELMA, *Emporia*.
HOWARD, PEGGY, *Paola*.
KEATON, BUSTER, *Pickaway*.
PALLETTE, EUGENE, *Winfield*.
ROGERS, CHARLES (BUDDY), *Olathe*.
SMITH, STANLEY, *Kansas City*.
WINDSOR, CLAIRE, *Coffee City*.

Kentucky

LORRAINE, BETTY, *Louisville*.
McDONALD, FRANCIS, *Bowling Green*.
NOLAN, MARY, *Louisville*.
SUTHERLAND, DICK, *Benton*.
WILBER, ROBERT, *Louisville*.

Louisiana

EDESON, ROBERT, *New Orleans*.
JOY, LEATRICE, *New Orleans*.
MERTON, COLETTE, *New Orleans*.

Maine

BRADBURY, SR., JAMES, *Old Town*.
RALSTON, ESTHER, *Bar Harbor*.

Maryland

CHASE, CHARLES, *Baltimore*.
COOPER, EDNA MAE, *Baltimore*.

Massachusetts

FRAZER, ROBERT, *Worcester*.
HAMILTON, NEIL, *Lynn*.
KEEFE, CORNELIUS, *Boston*.
LANE, LEONE, *Boston*.
O'SHEA, DANNY, *Boston*.
RUBIN, BENNY, *Boston*.
TODD, THELMA, *Lawrence*.

Mexico

DELMAR, ROSITA, *Chihuahua, State*.
DEL RIO, DOLORES, *Durango*.
EMERY, MARY, *Monterey*.
LEWIS, GEORGE, *Mexico City*.
NOVARRO, RAMON, *Durango*.
RICA, MONA, *Mexico City*.
ROLAND, GILBERT.
TORRES, RAQUEL, *Hermosillo, Sonora*.
VELEZ, LUPE, *San Luis Potosi*.

Michigan

ARMSTRONG, ROBERT, *Saginaw*.
McCOY, TIM, *Saginaw*.
MOORE, CLEVE, *Port Huron*.
MOORE, COLLEEN, *Port Huron*.
TAYLOR, RUTH, *Grand Rapids*.

Minnesota

DEMAREST, WILLIAM, *St. Paul*.
DIX, RICHARD, *St. Paul*.
RAYMOND, JACK, *Minneapolis*.
SCOTT, MABEL, JULIENNE, *Minneapolis*.
STOCKDALE, CARL, *Worthington*.
SUMMER, VERLYN, *Lakefield*.

Missouri

BEEBE, MARJORIE, *Kansas City.*
 BEERY, WALLACE, *Kansas City.*
 BETZ, MATHEW, *St. Louis.*
 BOYD, BETTY, *Kansas City.*
 DALY, MARCELLA, *Kansas City.*
 DUDLEY, FLORENCE, *Maysville.*
 GILLENWATER, CLAUDE, *Louisiana.*
 JENNINGS, DEWITT, *Cameron.*
 JENSEN, EULAIJE, *St. Louis.*
 KOHLER, FRED, *Kansas City.*
 La PLANTE, LAURA, *St. Louis.*
 MILLER, PATSY RUTH, *St. Louis.*
 OAKIE, JACK, *Sedalia.*
 POWELL, WILLIAM, *Kansas City.*
 SMITH, STANLEY, *Kansas City.*
 ROLLINS, DAVID, *Kansas City.*
 STARKE, PAULINE, *Joplin.*
 THEBY, ROSEMARY, *St. Louis.*

Montana

ARCHER, PATRICIA, *Livingston.*
 CHANDLER, LANE, *Culbertson.*
 COOPER, GARY, *Helena.*
 EMERSON, RALPH, *Delthos.*
 WILLIAMS, KATHLYN, *Butte.*

Nebraska

ADAMS, JACK, *Hastings.*
 GIBSON, HOOT, *Tekamah.*
 LEE, GWEN, *Hastings.*
 LLOYD, HAROLD, *Burchard.*
 THATCHER, EVELYN, *Omaha.*

Nevada

DAWSON, DORIS, *Goldfield.*

New Hampshire

CODY, LEW, *Berlin.*

New Jersey

BEYER, CHARLES WALTER, *Newark.*
 DEPEW, JOSEPH, *Harrison.*
 GILBERT, EUGENIA, *East Orange.*
 MacGREGOR, MALCOLM, *Newark.*
 O'DAY, MOLLY, *Bayonne.*
 O'NEIL, SALLY, *Bayonne.*
 PANGBORN, FRANKLIN, *Newark.*
 WHITE, ALICE, *Paterson.*

New Mexico

ALVARADO, DON, *Albuquerque.*
 HILL, DORIS, *Roswell.*

New York

ARTHUR, JEAN, *New York City.*
 BARTHELMESS, RICHARD, *New York City.*
 BOW, CLARA, *Brooklyn.*
 BRADBURY, JR., JAMES, *New York City.*
 BRADY, EDWIN JOE.
 BREESE, EDMUND, *Brooklyn.*
 BUNNY, GEORGE EDWIN, *New York City.*
 CARROLL, NANCY, *New York City.*
 CAWTHORN, JOSEPH.
 CHATTERTON, RUTH, *New York City.*
 CLARK, ANDY, *New York City.*
 COLLIER, JR., WILLIAM, *New York City.*
 COLLINS, MONTY, *New York City.*
 CORNWALL, ANN, *New York City.*
 DAVIES, MARION, *New York City.*
 DELANEY, CHARLES, *New York City.*
 DESMOND, WILLIAM, *New York City.*
 DOVE, BILLIE, *New York City.*
 DREXEL, NANCY, *New York City.*
 DUNN, JOSEPHINE, *New York City.*
 EDDY, HELEN JEROME, *New York City.*
 EILERS, SALLY, *New York City.*
 ELLIS, ROBERT, *New York City.*
 FAIRBANKS, DOUGLAS, JR., *New York City.*
 FAIRE, VIRGINIA BROWN, *Brooklyn.*
 FORREST, ALLAN, *Brooklyn.*
 GARVIN, ANITA, *New York City.*
 GAY, DIXIE, *Brooklyn.*
 GOULD, DOROTHY, *New York City.*
 GRAVES, JR., ROBERT, *New York City.*
 GRIBBON, EDDIE, *New York City.*
 HALL, BEN.
 HILL, ALEXANDER, *New York City.*

HILLIARD, ERNEST, *New York City.*
 HORTON, CLARA, *Brooklyn.*
 HORTON, EDWARD EVERETT, *Brooklyn.*
 HUNT, MADGE, *New York City.*
 JACKSON, ETHEL M., *New York City.*
 JANNINGS, EMIL, *Brooklyn.*
 JEFFERSON, THOMAS, *New York City.*
 KEMP, MATTY, *New York City.*
 LAKE, ALICE, *Brooklyn.*
 LEWIS, MITCHELL, *Syracuse.*
 MABERRY, MARY, *New York City.*
 MARCUS, JAMES, *New York City.*
 MASON, DAN, *Syracuse.*
 MULHALL, JACK, *Wappingers Falls.*
 MORRIS, CHESTER, *New York City.*
 MURPHY, EDNA, *New York City.*
 MURRAY, JAMES, *New York City.*
 NUGENT, EDWARD, *New York City.*
 PAGE, ANITA, *Flushing, L. I.*
 PAYNE, LOUIS, *New York City.*
 ROBERTS, EDITH, *New York City.*
 RUBEN, WALTER J., *New York City.*
 SMALLEY, PHILLIPS, *Brooklyn.*
 STERN, LOUIS, *New York City.*
 STRAUSS, WILLIAM H., *New York City.*
 TALMADGE, CONSTANCE, *Brooklyn.*
 TALMADGE, NORMA, *Niagara Falls.*
 TOOKER, WILLIAM H., *New York City.*

Ohio

BOSWORTH, HOBART, *Marietta.*
 BROWN, JOE, *Holyate.*
 BYRON, MARION, *Dayton.*
 EDWARDS, NEELY, *Delthos.*
 FERN, FRITZI, *Akron.*
 GRAVES, RALPH, *Cleveland.*
 HARLAN, OTIS, *Zanesville.*
 KAMI, VIRGINIA, *Akron.*
 MARTINDEL, EDWARD, *Hamilton.*
 MEHAFFEY, BLANCHE, *Cincinnati.*
 MILLER, WALTER, *Dayton.*
 NYE, CARROLL, *Canton.*
 SHELDON, GENE, *Columbus.*
 SHORT, GERTRUDE, *Cincinnati.*
 WARFIELD, KITTY, *Cincinnati.*

Oklahoma

BOYD, WILLIAM, *Tulsa.*
 COBB, JOE, *Shawnee.*
 McCONNELL, GLADYS, *Oklahoma City.*

Oregon

GLEASON, RUSSELL, *Portland.*

Pennsylvania

ALLEN, ELSIE, *Philadelphia.*
 ARTHUR, JOHNNY, *Scottsdale.*
 BANCROFT, GEORGE, *Philadelphia.*
 BARRYMORE, LIONEL, *Philadelphia.*
 BOARDMAN, ELEANOR, *Philadelphia.*
 BRENT, HELEN, *Philadelphia.*
 BURNS, EDMUND, *Philadelphia.*
 BURNS, NEAL, *Bristol.*
 DUANE, ELSIE, *Philadelphia.*
 GAYNOR, JANET, *Philadelphia.*
 GIRARD, JOSEPH W., *Williamsport.*
 GRIPP, HARRY.
 HOPPER, HEDDA, *Hallidaysburg.*
 LUDEN, JACK, *Reading.*
 MacLEAN, DOUGLAS, *Philadelphia.*
 MEIGHAN, THOMAS, *Pittsburgh.*
 MENJOU, ADOLPHE, *Pittsburgh.*
 MOOREHEAD, NATALIE, *Pittsburgh.*
 MORAN, LOIS, *Pittsburgh.*
 PHILLIPS, EDDIE, *Philadelphia.*
 QUILLAN, EDDIE, *Philadelphia.*
 QUILLAN, JOHN, *Philadelphia.*
 QUILLAN, MARIE, *Philadelphia.*
 TOOMEY, REGIS, *Pittsburgh.*
 WILSON, LOIS, *Pittsburgh.*

Poland

BRODY, ANN.
 STONE, GEORGE, *Lodz.*

Rhode Island

DUFFY, JACK, *Portsmouth.*
 HARRIS, MARCIA, *Providence.*

Roumania

STUART, NICK.

Russia

BACLANOVA, *Moscow.*
 CHARSKY, BORIS, *Petrograd.*
 GORDON, VERA.
 LEBEDEFF, IVAN, *Uspolai, Lithuania.*

Scotland

ARTHUR, GEORGE K., *Aberdeen.*
 GILLESPIE, WILLIAM, *Aberdeen.*
 LUPINO, WALLACE, *Edinburgh.*
 QUILLAN, JOSEPH, *Glasgow.*
 SOMERSET, PAT.
 TORRENCE, ERNEST, *Edinburgh.*

South America

AUSTIN, WILLIAM, *Georgetown, British Guiana.*

South Dakota

MILJAN, JOHN, *Lead City.*

Spain

ROMAN, FRANK, *Granada.*

Sweden

ASTHER, NILS.
 GARBO, GRETA, *Stockholm.*
 NILSSON, ANNA Q., *Ystad.*
 OLAND, WARNER, *Umea.*

Tennessee

GRIFFITH, ELEANOR, *Mt. Pleasant.*

Texas

BELLAMY, MADGE, *Hillsboro.*
 BOLES, JOHN, *Greenville.*
 BRIAN, MARY, *Corsicana.*
 BUTTS, BILLY, *Dallas.*
 CRAWFORD, JOAN, *San Antonio.*
 DANIELS, BEBE, *Dallas.*
 FLOWERS, BESS, *Sherman.*
 HALL, JAMES, *Dallas.*
 JANIS, DOROTHY, *Dallas.*
 LAUREL, JANE, *Houston.*
 LOGAN, JACQUELINE, *Corsicana.*
 RAY, ALLENE, *San Antonio.*
 RENICK, RUTH, *Colorado.*
 ROQUEMORE, HENRY, *Marshall.*
 VIDOR, FLORENCE, *Houston.*

Utah

CAREW, ORA WHYTECK, *Salt Lake.*
 GILBERT, JOHN, *Logan.*
 GULLIVER, DOROTHY, *Salt Lake City.*
 LIVINGSTON, MARGARET, *Salt Lake City.*
 SWAIN, MACK, *Salt Lake City.*

Virginia

CALVERT, CAPTAIN E. H., *Alexandria.*
 FAWCETT, GEORGE, *Fairfax County.*
 HAINES, WILLIAM, *Staunton.*
 HOLT, JACK.
 REYNOLDS, VERA, *Richmond.*
 RICHMOND, WARNER, *Culpeper County.*

Washington

WHEEZER, *Tacoma.*

Wisconsin

BARD, BEN, *Milwaukee.*



"And they lived happily ever after"

Marshall Neilan



María Corda

Featured in

"Love and the Devil"

"The Private Life of Helen of Troy"

First National Productions



STUDIO SLANGUAGE

An encyclopedia of terms, many of them slang terms adopted because of their brevity and their expressiveness, used in the studios in the production of pictures

A

ACT ALL OVER THE SCREEN—Over-acting.
ACTION—To begin the business of photographing while the actors are working.

ACTOR PROOF—To say that a picture is "actor proof" implies that the picture is "sure fire;" it is further inferred that the story is so forceful and impelling that it will triumph at the box office despite the characters who serve as puppets so far as the telling of the story is concerned.

ADDED SCENES—Cast called back to the studio to make additional scenes that are necessary to the story's well rounded continuity.

AD LIB (Ad Libring)—Extemporaneous acting; when a director tells an actor to "ad lib" he means he should conduct himself in the scene just as he would in ordinary life under similar circumstances. To improvise providing it is natural and not forced.

AGENT—An actor's representative.

AGE IT UP—Property men are often asked to do this with a piece of furniture; especially when it appears too modern for the period that is being depicted; the same is often done to clothing.

AIREDALES—A slang phrase used by the extras themselves when referring to the "bearded" members of the cast.

AIR MAIL OUTFIT—(See "Sniper") A fly-by-night company; those who make a picture today and disappear tomorrow.

AKELEY SHOT—A scene made with an Akeley camera. These are often used to film a "moving obstacle" in panorama.

ANGLER—(See "Chiseller").

ANGEL—Man who finances a picture.

ANYTHING IN?—This phrase has much usage among extras. All day long, it's the same old song around the "casting offices" where "atmosphere" is engaged.

A STRAIGHT BACK—A fall used by slap stick comedians.

ATMOSPHERE—Extra players.
AUDIENCE-CHOKER—See Gag.

B

BABY TRIPOD—Small camera stand with three legs.

BACK-LOT—See The Rauch.

BAFFLE—Large portable wall draped with special material to prevent echo and resonance on the sound set.

B. B.—A phrase used by "casting directors" in cataloging "Beau Brummel" types.

BEARDS—Casting directors and the studios refer to bearded characters generally as "beards." (Viz: The director will put a requisition into the "casting office" for a specified number of "beards" for the day's work).

BEAVER—A beard or bearded actor.

BEEF—Meaning to squawk.

BELLY BOARD—A flat board on roller wheels used by "comics" for sliding through a scene; you have probably seen your favorite comic dragging at the end of a rope that is in turn hitched onto an automobile.

BELLY LAUGH—Boisterous laughter that emanates from the abdomen.

BETWEEN PICTURES—Contract players are said to be "between pictures" when waiting to be assigned to a part; extras jocularly refer to themselves as being "between pictures" when out of work.

BETWEEN TESTS—Used derisively by members of the extra colony; meaning that the only "nibble" they get as far as a job is concerned is "taking tests" and "going on interviews" that never materialize into assignments.

BIG MOMENT—When chosen from a large mob of extras to do a bit, the extra with the sense of humor usually refers to it jokingly as his big moment.

BIG SET—A set where a lot of extras are used.

BIG SPOT—A large rotary lamp.

BINOCULAR MAT—See "Key Hole Mat."

BIT—An insignificant role.

BLACK DROP—A piece of black velvet dropped as background for the set to lend a night effect.

BLUE GLASS—A specially prepared, monacle shaped glass used by cameramen to determine the color value or photographic value of objects on the set; in other words, he determines how they will photograph on the screen. See the phrase, "Pick Up."

BOLAMENIA—A reddish brown grease paint used to paint the body an "Arabian hue;" this is the extra's pet aversion because it's so uncomfortable to use and so difficult to get off.

BOUNCING CHECKS—A check that is returned from the bank, "N. S. F." is so referred to; fly-by-night producers often employ this kind of "illegal tender." (Also Akron checks).

BOULEVARD GOLFER—A phrase characterizing the fellow who struts up and down the boulevard in golf regalia, with no place to go.

BOX LUNCH—See "Chuck Wagon." Box lunches are usually served to extras on location when it is too inconvenient to get to a restaurant. There are two kinds: the kind stars get and the kind the extras get.

BREAKS—Twists of fate.

BREAK A FALL—See "Bumps." When you see a comic "falling all over the screen" you apparently wonder why he isn't breaking his neck. The reason is that he usually breaks the fall with the palm of his hands. This is done so deftly that the audience does not de-

tect it. It does not pick up as it were. See "Pick Up."

BREAKAWAY—Prop that has been prepared especially for quick oblivion; the vases smashed over the heavy's head are prepared of a frail plaster. Likewise are chairs dissembled and again pasted lightly together.

BREAK DOWN A SCRIPT—This means that the script is dissembled from its continuity form to the strict continuity of scenes as they appear in one locale, or set. For instance, scenes 15, 16 and 17 are the scenes as they appear on the screen, but scenes 15 and 17 may be in the living room while 16 is on the back porch.

BROAD—Box-like lamp about two feet long and one foot high with a depth of 18 inches. Most common lamp used in interiors. Rests on a stand six feet high.

BRODIE—A fall of any kind is referred to as a "Brodie."

BRUTE HEAVY—Heartless villain.

BUCKLE—The camera is said to buckle when the film jumps off the cogs and jams up in the camera. (See "Spaghetti.")

BUILD A GAG—To keep adding to a certain piece of "comedy business." (See "Topping a Gag.")

BULL PEN—Large dressing room where the extras make up.

BUMP (BUMPER)—A bump is a fall. A bumper is one who has a reputation around the studios as being proficient in falling.

BUNGALOW—The office and dressing room established by the studio; a small house which is occupied by a player, writer, director or executive during business hours.

BUSINESS (PIECE OF BUSINESS)—A piece of acting. If one of the actors runs into a scene and yells, he is said to be doing a piece of business.

BUTTERFLY—Silk cloth about 10 feet in diameter used to soften the light when making exteriors. Usually to soften the sunlight.

BUZZ BUZZ—The extras "Buzz Buzz" when any kind of commotion is supposed to be going on. Usually they keep their lips going in "Chatter Chatter" fashion and say nothing. They're often saying "I wonder if we have to work overtime tonight," or "I hope we get through early enough to call up the agency for a job tomorrow."

C

CABIRIA—A perambulator or a dolly which carries the camera. First got its name when introduced in the making of a picture, "Cabiria."

CAGEY—Shrewd, cunning.

CALL—A requisition for people. To say "Fox has a big call in" means that this studio is



Dudley Murphy

Director

"Alex the Great"

"Stocks and Blondes"

RKO

Scenarios

"Skyscraper"

"High Voltage"

Pathe-DeMille

1928

going to use many extras on the morrow. Extras use it as follows: "I got a call tonight at Lasky's—small town street clothes—tomorrow morning at 7:30—made up, ready to leave."

CALL BACK—When an extra says: "I got a call back," he means that he comes back the following day again.

CAMERA LINES—The imaginary lines defining the scope of the camera's eye. What you see on the screen.

CAMERA HOG—Used to label extras and others who are continually wedging their way up where they might be seen by the camera.

CAMERA LOUSE—Same as "Camera Hog."

CAMERA SHY—To be nervous while acting before the camera. Unduly modest before a camera.

CAN YOU RIDE A WHITE HORSE—Extras are so accustomed to being asked if they can do this or that, the foregoing question naturally came into being and is a catch phrase in Hollywood.

CANNIBALS—A nickname given to that class of extras who work for \$3 a day and food.

CARRYING A BLOTTER—A sob artist. Always weeping about something. The man who can tell you "What's wrong with the movies," if you'll stop and listen.

CARRIED—If an actor has a small part and works one day and again not for a week until they get to his part, he is said to be "carried" in the meantime.

CARRY THE BUCKETS—An old circus phrase used in pictures too. Extra or menial work around the lots.

CARRY THE SPEAR—The same as "Carry the Buckets."

CAST—To be selected to play a role. Also an actor who plays a role in a picture.

CAST—Casting a set. To engage people for a picture who are best fitted for the respective parts. Extras, by the way, are cast like stars. The difference is that they are cast according to type.

CASTING DIRECTOR—One who does the casting.

CASTING AGENCY—An agency used by the studios to facilitate the work of their casting director.

CASTING DIRECTORY—A book or catalog used by actors and femmes for exploiting their histrionic wares.

CATS—Lions.

C. B.—A term that is synonymous in Hollywood to Cecil B. DeMille.

C. C.—Nickname for central casting. An agency maintained by the Producer's Association for securing extra talent.

CELEB—A well established or well known figure in the trade.

CHARACTER—A player who plays other than straight roles.

CHARACTERIZATION—The feeling an actor puts into his part. Embodying the true character that he or she represents.

CHEAPIE—An aftermath of quickie. Now much in vogue.

CHEAP SET—When the extras refer to a job as a cheap set they mean the pay is poor.

CHEAT—To move in toward the point of focus. To move nearer to the center of the field that is to be photographed.

CHISEL—To beg, borrow or cheat.

CLINCH, THE—An embrace in a love scene.

CLOSEUP—A take in which the camera is less than 10 feet from the actor and is so near that the actor's image fills the frame completely.

COMIC—A comedy actor. A comedy picture that is short.

COMPANY—Whereas the Fox Film Corporation is often referred to as the Fox Company in the stricter sense the company implies the unit making one specific picture.

CONTINUATION—They speak of continuation around the lot when there still remains work to be done on a certain sequence.

CONTINUITY—The finished form of a scenario when it has been put in correct order of sequence.

CO-STAR WITH A PLATE OF BEANS—Extras use it jocularly at times as "Gee, I'd like to co-star with a plate of beans." To eat a meal.

COWBOY—There are many running loose in Hollywood disguised as "cowboys" who never saw a horse.

CRANK—The director usually says "start grinding" or "crank slow" or "crank fast" on this scene instead of the hackneyed "camera!" "Under cranking" is a phrase that would need the defining of a technician. However, it means, in short, that the characters are apparently moving faster than they really are.

CRASH A CHECK—Cashing someone else's check.

CREPE (CREPE BEARD)—False whiskers.

CRYING IN THE BEER—A woman always whining about something or other.

CUE—The office sends for the actor to come in and act.

CUFFING (PUTTING 'EM ON THE CUFF)—See "Chiseling." Mootching, borrowing.

CULVER—Culver City.

CUT BACK—To retrospect back to another sequence.

CUT 'EM AT THE KNEES—To photograph the figure from the knees up.

CHECK IN A SET—When a large bunch of people are employed they are said to be checked in. The set is checked in when the specified time is at hand. Sort of a roll call.

CHISELER—A mootcher, a cuff artist (see "Cuffing.")

CHUCK WAGON—A wagon used for cooking meals used on location.

CLICK—To go over in a big way.

CLOCKING A LAUGH—On preview nights studio officials are always on hand at the theatre to check the laughs obtained by the picture.

CLOSE SHOT—Slang for closeup.

CLOWN ALLEY—Taken from the circus jargon. Makeup room for the comics.

CLOWNING—Very common usage for cutting up.

COCK-EYED—Meaning it is all askew. If a set isn't dressed correctly the director says that it is cock-eyed.

CO-DIRECT—Co-director. Assisting with the direction of a film and sharing in the screen mention.

COCOANUTS—Mazuma; dollars.

COLOR STUFF—Abbreviated way of referring to color photography.

COMEDY CONSTRUCTIONISTS—Those who embellish the picture with comedy relief. A snooty monicker for the gag man.

COMEDY LOT—Where only comedies are produced.

COMEDY RELIEF—Horse play injected into the film to relieve the strain. Most pictures are labelled, however, so that the audience may ascertain whether it is comedy or drama.

COOPIES—Cooper-Hewitts.

CRANK—A handle on a camera.

CRASH THE GATE—To enter a studio, a stage, or a set without permission and credentials.

CREEPIES—Scenes or situations built around haunted house or spiritual themes.

CUE—Signal to an actor.

CUT—To terminate the action.

CUT OFF THE LIST—Said of an extra dismissed for cause.

CUT OUT OF THE PICTURE—To be left on the cutting room floor.
CUTTER—A man who specializes in assembling the film that has been made by the director and the cast.
CUTTING ROOM—Where the picture is "cut into sequence form" and assembled.

D

DAILIES—Screening of film which was shot the preceding day. They are rushed through the laboratory immediately after they are brought in by the cameramen and are printed for the scrutiny of the staff and cast.
DARK ROOM—Where the magazines are loaded. So employed so that the film will not become exposed.
DARK ROOM—A room in a laboratory where negative film is developed.
DAY CHECK—An extra is said to be working on a day check when engaged solely by the day and not by the picture.
DEAD PAN—An immobile face; expressionless.
DIALOGUE—Characteristic of a picture which has audible lines.
DIFFUSER—A silk curtain or canvas used to shade the camera lens from the sun's glare.
DINGE—A colored actor.
DINKIES—Slang for girls.
DISSOLVE—The fading of one character into another in the same scene. A shot in which the actor's features are focussed out and are replaced when the features of another actor are focussed in.
DO A BIT—To do an outstanding piece of business.
DO A CLOSE-UP WITH THE STAR—To do a piece of business that is photographed with the leading man.
DO A SCENE—To act in a scene.
DOING A PART—To have a part.
DOGGY—Up-nosy, high hat, snooty, up-stage, high brow.
DOGGER—One who is imperialistic in lording over "The Mob."
DOGS (PUPPIES)—Feet.
DOLL HOUSE—A portable dressing room on the set for the leading lady.
DOLLY—A three or four-wheeled vehicle primarily used by the cameraman.
DON'T SHAVE TILL YOU SEE ME—Expression for extras, meaning, "If you let your beard grow I might have a job for you."
DOUBLE—The star's professional twin; one who substitutes for the star in case of danger.
DOUBLE EXPOSURE—Exposing a piece of film twice to get an unnatural effect. For dual roles, apparition scenes and miniature sets.
DOUBLE BACK—To work in a picture and then don unrecognizable make-up and do another character.
DOUBLE TAKE—To take a scene twice.
DOVE TAIL—To synchronize the action from one scene to another.
DOWN-STAGE—The foreground of a set. Toward the camera.
DRAPE A SET—Dress a set with the proper hangings, etc.
DRESS A SET—Same as "Drape a Set."
DRESS THE STAGE—To arrange the set in its final details for shooting. The process often includes such small properties as pictures, table lamps, pen holders, blotters, rugs and flower pots.
DRESSED—Prepared for camera work. Pertaining to a set that has been fitted and furnished in the last detail.
DROP DOWN—A camera term. Reduce the speed of the camera; the characters, conversely, move faster on the screen.
DUCAT—A check for the day's work.
DUMMY—An effigy stuffed figure used for wrecks, crashes and explosions.
D. W.—A term that is synonymous to D. W. Griffith.
DUPE—A negative film made from a positive print.

E

EAGLE—An insect that flies across the set while the camera is grinding is referred to as an eagle, for such is the effect to the eye of the camera.
EARS ARE TOO CLOSE TOGETHER—Meaning that he's a fool, or a lame brain.
ECCENTRICS—Casting office term for mixed characters, freaks, etc.
ELEPHANT EARS—Small goboes. (See Gobo.)
EMOTE—Slang for acting.
ESTABLISHED—To be established means the actor has been registered in the film to such a degree that if he were cut out he would be missed by the audience.
EXTERIOR—A scene made outside of stage.
EXTRA—One who does atmosphere.

F

FADE OUT OF THE PICTURE—Get out.
FADEOUT—Darkening the film until the image is obscure.

FAKE—To go through the mechanics of a piece of business play. For instance, in a semi-long shot we see a character go to a pay phone, drop his nickel in the slot and start talking. Often he will just "fake" the act of putting a nickel in as he is too far away from the camera for the audience to discern whether he did so or not. Also to make a scene by an artificial device.

FAKIT—To make a shot in miniature or in one of many unreal methods. Often pertaining to faked collision shots.

FANNY—See "Pratt Fall."

FANNY BOARD—See "Belly Board."

FANNY FALL—Same as "Pratt Fall."

FEATURE—n., A motion picture, adj., full length, v., to bill a player above the others in the cast; to play up one of the cast to a position slightly less than that of a star.

FEED—The straight man is said to feed the comic. A feeder is the foil for the comic's antics.

FILL A SET—See "Cast a Set."

FILLING UP THE SPACES—Scattering the extra people around the set proportionately so that the scene looks balanced.

FIN—Five dollars.

FINK—Cut-rate laborer.

FLARE—A rocket used to illuminate the scene with a flashy light; used much in battle scenes.

FLAT—A backing.

FLICKERING TIN TYPES—Slang for movies.

FLOOD—A term used when light is thrown on a set with extraordinary brightness and volume.

FLOP—To fail. A failure.

FLOP—A failure.

FOLLOW SHOT—A scene made by the cameraman following the actor at a regular distance with the camera mounted.

FOOTAGE—The number of feet used to shoot a scene is referred to as the footage.

FOREGROUND—Immediately up toward the camera.

FOIL—A straight man for the comic.

FOREIGN INVASION—Phrase used by disgruntled extras when there was a migration of foreign stars recently.

FORTY-THIRD ASSISTANT—On large sets additional assistants are employed to handle the mob; the extras refer to these also as "The Shepherders."

FOUL BALL—A wet blanket. A person that the regulars don't take to.

FRAME—One single picture on a piece of film.

FRONT GATE BARNACLES—Extras who hang around the casting offices all day long waiting to get a job. See "Spec."

FREE LANCE—A person not under contract is said to be free lancing.

FUDGE—Move into the picture. (See cheat.)

FULL FIGURE SHOT—See "Knee Figure."

FUNNY STORY—A person is said to give you a funny story when he comes up and gives you the rush act for a loan. A hard luck tale that sounds fishy.

FUZZY—The quality of a piece of film turned out, tested and found out of focus.

G

GABO—Grip.

GAFFER—Electrician in charge of a group of juicers. See "Juicer."

GAG—A situation in a scenario originally meaning a comedy situation.

GAG LINE—A stock phrase.

GAG-MAN—An embryonic scenario writer specializing in adding comedy touches to a scenario.

GAG ROOM—Where the gags are assembled, or written. An editorial office for gag writers.

GANG—A number of extra players—fewer than 30.

GATE CRASHER—One who gets by the gate man on the strength of a story, or a fast line.

G. E.'s—Any incandescent light bulb. They range in price from 90 cents to \$90 and the expensive bulbs burn only a few hours.

GENERAL ACTION—All that the name implies as used in a scene.

GET TO FIRST BASE—To say that a person doesn't get to first base means he can't get his stuff across.

GILLIPINS—Taken from the circus jargon. "Beginners."

GIN POLE—A large pole suspended to the back of a truck used in hoisting persons and objects out of a scene. The character or object is suspended from the pole by invisible wires.

GIVE THE LANDLADY THE BUSINESS—Still her for the rent.

GHOST—A shadow falling over the set.

GO ALL THE WAY THROUGH THE PICTURE—The actor starts when the picture starts and works all the way through. This is "the extra's dream."

GOES BLACK—To say that an object goes black means that it will photograph all black. See "Blue Glass."

GOESOVER—A shield for a lens. Protects it against top lights.

GO OUT—The company will go on location.

GRAND—One thousand dollars.

GREASE—Cosmetics.

GREASE—Grease paint. Vernacular used by the profession for make-up.

GRIND—A verb meaning to turn the crank of a camera.

GRIP—A handy man or jack-of-all-trades on a director's crew.

GROUND HAZE—This makes for poor photography and cameramen shy from it. A photographic handicap.

GUN—The camera.

GYMBOL—A water wave placed before a camera to enable the director to make a trick ocean or river shot.

H

HALF WIT—Vernacular for stupid person.

HAND SHAKER—A studio politician.

HAT—Any camera stand.

HAY WIRE OUTFIT—Cheap, fly-by-night quickie company.

HEATER—Common for overcoat.

HEAVY—A villain.

HEAVY STUFF—Dramatic acting.

HELP HIM OUT OF THE PICTURE—In a chase where the cops run after the crooks the director will say to the cameraman: "Help them out of the picture" meaning for the cameraman to "undercrank" and thus get them out of the scene in less footage than would ordinarily be required.

HIGH HAT—A very low stand on which a camera rests.

HIGH LIGHT—A lighting effect; illuminating a subject so that the features are well defined.

HIT 'EM—A cue for the electrician on the switch-board to light the set.

HIT 'EM ALL—Switch on all the lights on the set.

HIT THE BROAD—Place a silk diffuser on a broad-faced lamp.

HIT THE FLOOR—Directing the beam of a spotlight onto the floor.

HIT YOUR SPOT—Open the switch of the large spot light while the staff is arranging the set.

HOOFERS—Soft shoe and tap dancers.

HOG IT—The practice of an actor who crowds another actor out of the scene by placing himself squarely before the camera with instructions.

HOLD YOUR HAMMERS—A command from the director to carpenters on adjacent sets to stop working while the scene is being taken.

HOLD THE SLATE—A black paddle bearing the name of the director, the cameraman, the date and scene number of the take. It is photographed at the end of each take for identification purposes.

HOLES—Where a large mob of people are used the set is spoken of as having holes if the people are not evenly scattered.

HOLLYWOOD ROMPERS—Golf trousers.

HORSE OPERA—A Western picture.

HOT—An abundance of light.

HOT POINT—Gang way! Clear the way.

HUDDLE—A conference held on the set by the director and his aides.

HUNDRED AND EIGHT—A fall used by comics that is similar to the half gaynor in spring board diving.

I

ILLUMINATING ENGINEER—Electrician.

IN AND OUT—To say an actor is in and out means that one day he's in the money and the next day he's on his uppers.

IN CONFERENCE—"Not to be disturbed." Also a huddle outside or inside the office.

INCANDESCENT—A filament lamp.

INDEPENDENT—Any producing company not affiliated with the Producer's Association.

INDEPENDENTS—A group of these companies.

INDIES—Independent producers and studios.

INGENUE—An important young feminine player in a picture.

INKIES—Incandescent lamps.

INSERT—Example: We see the star reading a letter, we cut to an insert of the letter. In other words, the contents of the letter are revealed in a close-up. The letter is known as "An Insert."

IN STOCK—Salaried weekly players are said to be "In Stock."

INTERIOR—A scene made inside of stage.

INTERVIEW—Literally an interview between the player and the casting director. When an actor says he has an interview he means that the casting director has called him regarding a forthcoming bit or part.



IN THE BOX—After rehearsing a scene to the director's satisfaction, he often says, "Let's put it in the box," meaning photograph it.

IN YOUR HAT—Take a jump in the lake.

IRIS—To end a scene with the use of a circular aperture which gradually closes down over the exposed film until the picture is entirely obscured.

IRON—The electric equipment on the set is referred to as iron.

IN WORK—In production.

J

JABBER JABBER—See "Buzz Buzz."

JENNY—A generator on the set.

JUICE—Electricity.

JUICER—An electrician.

JUMP—A scene on the screen jumps when the cranking has not been done with even cadence.

JUVENILE—An important young male player in a picture.

JUVENILE LEAD—The featured juvenile in a picture.

K

KEY HOLE MAT—A mat placed over the camera lens that has an aperture the shape of a keyhole; so devised to give the effect of photographing through a keyhole.

KIDJING—Kidding.

KILLED—To be killed in a picture means your part has come to a quick end. For instance, if a group of Western characters are standing at a bar and a shot is heard outside, probably half of this group were told to run out. Those left at the bar are said to be killed if the succeeding action takes place outside of the saloon.

KILL THE BABY—Distinguish the small light.

KITTY—Lion.

KLIEG LAMP—Flat studio lamp.

KLIEGS—Carbon arc lamps. (This is also a term given an affliction of the eyes caused by dust from the carbon stick.)

KLUNK—A common expression that has little meaning. Used as follows: "He threw the pie at me, and—Klunk—baby, I was cued from head to foot."

KNEE FIGURE—See "Cut 'em at the Knees."

KLIEG EYES—Soreness of the eye resulting from the steady glare of the studio lights.

L

LAB—Laboratory.

LAME NUMBER—Someone who doesn't get over.

LAND OF PROMISE—Hollywood.

LAUGHING SOUP—Alcoholic spirits.

LEAD—A man or woman who plays the important part in a picture.

LEGIT—An old legitimate stage actor.

LENS LOUSE—See "Camera Hog."

LICENSE—See "Cheat."

LIGHT WEIGHT—See "Lame Number."

LINE UP—A cameraman is said to line up when he is getting set so that his set is well balanced and in focus.

LIST—The list is literally a list of the people working on any particular set. Oftimes you will hear an extra say, "Are you on the list over at Lasky's tomorrow?"

LIVE SET—Any set still in use. For instance, when the director finishes with the living room set he orders it "killed." Otherwise, at the end of the day's work, in order that no one might come in and move anything about, it is marked, "Live set—keep off!"

LOAD—By loading the camera we mean to fill the magazine cases with film.

LOCATION—Term given the place selected for the making of a picture off the studio ground.

LOCK 'EM UP—A command to lock up the sound-proof booths containing cameras and cameramen so that the sound of the cameras is not registered in the microphone.

LONG SHOT—As contrasted to a closeup. It is a take in which the camera is usually 20 feet or more from the actor.

LONG SHOT—Shots are referred to as either "close-ups," "medium close-ups," "medium long shots," or "long shots;" a long shot is usually shot from a great distance, establishing as much of the locale and the atmosphere as possible in one scene.

LOOP—A complete revolution in the air. Comics do this.

LOOPS AND OVALS—Uneven cranking of the camera.

LOST WORLD, THE—A portable light.

LOT—Studio.

LOUDSPEAKER—Boxlike shield used to shade lights from the lens.

LOUSY—Common expression for unsatisfactory.

LUG—See "Cuffing."

LUKEWARM—Bad.



Pacific
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M

MAGAZINE—The film container on a camera.
MAGIC LANTERN OUTFIT—A cheap producing company.
MAIN STREET COWBOY—Imposter who never saw a horse.
MAKE LOVE TO HAM AND EGGS—See "Co-star with a plate of beans."
MAKE ONE FOR CHINA—When a director wants to shoot a scene again he usually says to his cameraman, "Let's make one for China."
MAKE-UP—Cosmetics, transformations and modes of disguise.
MAKE-UP MAN—One proficient in this art employed to put beards, etc., on large mobs of people.
MARKED UP—Meaning that cameras and recording devices are ready for the A. C. (Auxiliary Current).
MAT—A matrix used to cover half the film. This is done in making double exposures.
MATS—Filters for a camera lens.
MATCH UP—Literally "matching up" a person's exit, photographed from the inside, to his same exit out into the open, photographed from the outside.
MAT SHOT—See "Mat."
MAT BOX—Small case to hold filters.
MECHANICS OF A SCENE—The general routine of a scene, usually rehearsed before the scene is taken.
MEDIUM SHOT—A take in which the camera is ordinarily between five and 20 feet from the actor.
MEGAPHONE—Not used as generally as in the early days of picture making.
MELLER—Melodrama.
MEMORY—A gag man is said to have "a good memory" when it is obvious that all his gags have been pilfered from pictures made years before.
MENACE—The role providing the scenario with villainy.
MIKE—Easiest term to learn—Microphone.
MILK A SCENE—Overdoing it. Trying to force more laughs.
MILLING AROUND—General action employed by mobs on a big set.
MIMIC—A pantomimist.
MINIATURE—A small set. A set made from 100 to 1,000 times smaller than the actual size.
MIXER, THE—The gentleman who presides over an elaborate instrument board controlling volume of voice and sound.
MIXED TYPES—Phrase used by casting offices. See "Eccentrics."
MOB—Thirty or more extras.
MOB STUFF—Mob scenes.
MOURNER'S BENCH—A settee at Hollywood's famous poverty row, where extras gather.
MOTH—A little extra girl who apparently is miscast in life.
MOVE UP—To move up means that the cameraman is moving his camera closer to his subject.
MUFF—A mustache.
MUFF—To muff a scene or a gag is to fail to put it over properly.
MUG, MUGGING—Distorted facial grimaces; exaggerated use of the facial muscles.
MY PAL—A greeting. Usually insincere.
N. C.—When a voucher is so stamped it means that "no commission" is to be deducted by the agency through which the actor is working.
NEAR-BY—Close up.
NEW FACES—When a director puts in a requisition for new faces he means that he does not want any of the same people back who have already worked in the picture.

N

NEGATIVE—A piece of film, raw or exposed, used to make contact prints on positive stock.
N. G.—Don't print that scene. "N. G. it! When a scene is not to a director's liking he "N. G.'s" it.
NIFTY—A clever piece of business. A clever gag.
NIGGER—A black panel suspended by a six foot bar and used to eliminate lights striking the lens.
NO. 1 EXPRESSION—The manner of an actor which has won him much success.
NO. 13 EXPRESSION—The facial manner of an actor that has caused him failure in a part.
NOT SO FORTE—Not so good. Doesn't get over well.
NOT THE TRIPE—Slang for not the type.

O

OAK—Short for okay.
"OLD MAN, THE"—The production manager as he is known by his inferiors on any studio lot.
ON AND OFF—To refer to someone as an actor on and off we imply that he is a veritable sidewalk comedian.

ONE AND A HALF—A fall that is similar to the half gaynor in swimming.
ON CALL—To report on location if the weather is clear.
ONE DAY STAND—One day's work.
ON THE ROW—On poverty row.
ON THE SET—Report for work in makeup.
ON SALARY—Getting paid daily whether working that particular day or not.
OPERA—A motion picture.
OUTSIDE LINES—Lines outside the scope of the camera's eye.
OUT ON SPEC—An actor's trip to investigate the report of a prospective job and to test for it.
OVER ACT—Too much enthusiasm.

P

PADDING—Building up a scene.
PAGE NINE—Don't give me page nine: It isn't true.
PALOOKA—A bust. One who fails.
PAN—The face. To panorama with the camera.
PANCHROMATIC—Highly sensitive film.
PANIC—The panic is said to be on when the studios slacken up.
PANTOMIME—Using gestures and grimaces only as a means of expression.
PAPERS, THE—A traditional term for documents of any kind which enter the plot of a picture.
PARALLEL—A scaffold 30 feet in the air surrounding a set for the purpose of supporting lamps and electricians.
PART—Any role in a picture.
PASS OUT OF THE PICTURE—Take the air. To leave.
PEOPLE—General term used to classify everybody working on a set.
PIANO MAN—The man who handles the switchboard on sets where high explosives are used.
PICTURES—The common name for the film profession.
PIECE OF BUSINESS—A certain piece of acting.
PLANT A GAG—To establish something in a scene that will be essential to the climax of that scene later.
PLAY BACK—A disc. A record made for the purpose of the director and cast who hear it and check for errors after the scene has been shot.
POKER PAN—Immobile features; expressionless face.
PORTABLE—A folding dressing room for the use of the featured player or star, 12 feet long and 12 feet high.
POSEZ—Derived from the word reposez, meaning to switch off the lights.
POSITIVE—A piece of film which develops a black and white picture upon contact with negative film. It is the kind of film on which all kinds of prints are made.
POVERTY ROW—The legendary street on which all independent studios are commonly supposed to be located.
POUR THAT BACK IN THE BOTTLE—Your story is untrue.
POVERTY ROW—Sunset and Gower and vicinity, Hollywood. Many quickies have been made hereabouts in the last several years and hence the name.
POWDER UP—Your face is shiny.
PREFERRED LIST—The abused extra believes in a mythical preferred list.
PRATT FALLS—The tumbles of a comedian.
PREPARING—The act of making ready for actual shooting; it consists chiefly of correcting and altering the scenario to suit the director's needs.
PREPARING—A company is said to be preparing when it is getting ready for its next picture.
PREVIEW—An unbooked presentation of a picture for the purpose of testing its audience appeal prior to release date.
PRINT—A positive film that contains a picture. To transfer a picture from the negative to the positive film.
PROJECTION ROOM—The room at the studio where the rushes are shown.
PROP BEARD—False beard.
PROP-BOY—See Props.
PROP-ROOM—A warehouse which houses thousands of fixtures and properties.
PROPS—Boy who has charge of the properties. Also properties.
PTOMAINE LUNCH—This is the way some of the disgruntled extras refer to the box lunches that are meted out to them on location.
PUNCH DRUNK—Unbalanced mentally.
PUT IT ON—When the casting director says, "Put it on," he means go up to the dressing room and make-up; "You're hired."

PUT ON A BEARD—An order to a person not in the cast to get off the set because the picture will be shot at once.

PUSS—The face.

Q

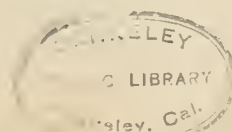
QUARTER DUCAT—Quarter check.
QUICKIES—Pictures made by the cheaper independent studios.

R

RANCH, THE—A vast acreage found in connection with most studios where exteriors are filmed.
RAW FILM—Negative film before it is exposed.
REGISTERED—See "Established."
REHEARSE—To enact the scene without the camera.
RELIEF—Comedy work inserted between heavy moments of a script or picture.
RELOAD—To replace an exposed film magazine with a fresh magazine.
RENT SPACE—Quickie companies usually rent space here and there for their picture.
REPLACEMENT—When one actor replaces another who fails to show up.
REQUESTS—People who are requested by the director are known as requests or request people.
RESTEM—Switch off all the lights.
RETAKE—Scenes photographed after a scenario has been completely shot and found lacking in essential situations.
ROTARY—An arc lamp the carbon of which is fed into the arc by means of an auxiliary motor with a circular movement.
RUN—A long engagement.
RUNNING SHOT—The camera is keeping pace with the moving object that is being photographed.
RUSHES—The scenes that were shot the previous day are known as the rushes.

S

SALAMANDER—A large movable stove used to warm the set.
SALLY—Salamander.
SAVE THE PICTURE—To hear an actor bragging about saving the picture he infers that if it were not for him the picture would have been a flop.
SAVE YOUR LIGHTS—A cue from the director for the electricians to kill the lights.
SAW BUCK—Ten dollars.
SCENERY—Clothing.
SCHEDULE—The set time that is given to make the picture.
SCHOLARS—Dollars.
SCOOPS—Hanging broad lamps.
SCREEN CREDIT—Name mention on the screen.
SCRIPT—The story in working form.
SCRIPT GIRL—A clerk who assists the director in charting the picture.
SECOND HEAVY—A lesser menace than the real villain.
SEQUENCE—A series of scenes. Approximately 30 sequences compose a picture.
SERIAL—A chapter play.
SERIAL QUEEN—The feminine lead of a chapter play.
SERIOUS—Series.
SET CANCELLED—Oftentimes outside set is voided on account of cloudy weather.
SEE ME NEXT TUESDAY—A phrase used by extras derisively, meaning that all they get is promises.
SET DRESSER—One skilled in draping the set.
SET OF THREADS—Suit of clothes.
SET UP—The camera is said to be set up when the cameraman has everything in focus and is all lined up.
SEVEN-FIVE-O—A term used by extra players who are traditionally paid \$7.50 per day.
SHEEPHERDER—See "Forty-Third Assistant."
SHELVE—To store a finished or unfinished picture in the vault indefinitely when it is found unsatisfactory.
SHINERS—Reflectors.
SHOE STRING PRODUCER—A fellow who makes a picture on little or nothing.
SHOOT—To do the actual camera work of a picture.
SHOOT THE GLYCERIN—To squirt glycerin drops into the eyes of a player.
SHOOT A SCENE—To photograph a scene.
SHOOT SECOND—The second cameraman is said to shoot second.
SHORT ENDS—Short ends of film.
SHORT FEATURE—A picture running less than 3,000 feet in length.
SHREDDED WHEAT—When the camera huckles, the film in the camera, as a result of running off the cogs, looks like so much shredded wheat.
SIDE LINE MUSIC—Music employed on the set to stimulate sob acting.
SIDE WALK COMIC—The curbstone cut up.
SIDELINES—Lines or boundaries of the camera's range.





Ruth Metzger



MADGE HUNT

"Mother of the Stars"

"Queen Kelly" United Artists



Russell Simpson



Mitchell Lewis

SIGNED UP—To sign a contract.

SILK—A piece of silk cloth stretched over broad to soften the light.

SITUATION—A scene or a portion of a sequence.

SITUATION COMEDY—A comedy that is built up on situations rather than meaningless gags.

SIX SHEET—To toot your own horn.

SKY BACKING—A backing that gives the effect of the sky. Used on making closeups sometimes of faked air stuff.

SLANT—Perspective.

SLAP STICK—Low comedy.

SNOOTY—Up-nosy, high hat.

SLUG NUTTY—Goofy.

SMOKE POTS—Torches containing sulphur used for smoke effects or fog effects. They are in the form of cans which make a smudge when they are ignited.

SNIFE—When a quickie outfit goes out and steals a location without paying for its use it is said to be sniping its sets.

SOB STUFF—Emotional acting.

SOCIETY STUFF—Highbrow sets.

SOCKO—See "Klunk."

SOUND—That with which a picture is synchronized.

SOUP AND FISH—Full evening dress.

SPACE A SCENE—Time the acting so that the two characters do not overlap in their acting.

SPAGHETTI—See "Shredded Wheat."

SHORTS—Short subjects.

SPEAK A TITLE—"The Injuns are coming"—the person speaking that is said to be speaking a title.

SPEC—Speculation; to prospect for a job, hoping that one of the others will be late or will not show up.

SPEEDS—The speeds at which the camera is cranked.

SPIDER—An electric switch. It is portable and ordinarily has three plug-ins. It is the Number 1 connection for the main trunk of current.

SPOTTING A PICTURE—This is said of a title writer when he goes into the projection room and previews the picture to determine just where titles should go.

SQUAWK POVERTY—To sing the blues.

SQUISH—See "Klunk."

STAGE—A building about 100 feet high, barn-like in structure often containing space for six, eight or 10 sets. Ordinarily 250 feet long, 125 feet wide; some are larger.

STAND BY—An extra helper; a utility man on the set; sort of an extra grip.

STAND-BY CALL—An indefinite call; likely a "weather permitting" call.

STAND IN—A man or woman who assists the cameraman and the electricians by taking the position which will be occupied by the star when photographing begins.

STEAL A SCENE—To steal the thunder from everyone else about you; to walk off with the glory.

STILL—Photograph made by a non-action camera. Photograph made by a still camera.

STILL MAN—Cameraman who makes the still pictures.

STOCK MAN—Man employed by the week.

STOCK SHOT—A scene taken from "The film library" and dovetailed into the picture.

STORY—The script.

STRIKE THE SET—Tear down the properties, fixtures and the set itself. An order issued after the work has been completed on set.

STUCK, TO BE STUCK—Meaning that in trying to improvise as they proceed they were at a loss for an idea what to do next.

STUNT MAN—The brave lad who doubles for the star.

SUN ARC—One of the largest carbon lamps in use. Used extensively in exterior shots.

SUB-TITLE—A caption explaining action or revealing dialogue.

SUPER—A picture which boasts a heavier production budget than ordinary. (One lot's super may be another lot's program.)

SUPPORT—For instance, the supporting cast.

SUPPORTING CAST—The part players other than the star or featured players.

SURE-FIRE GAG—A gag that is certain to get a laugh.

T

TAKE—The photographing of a scene.

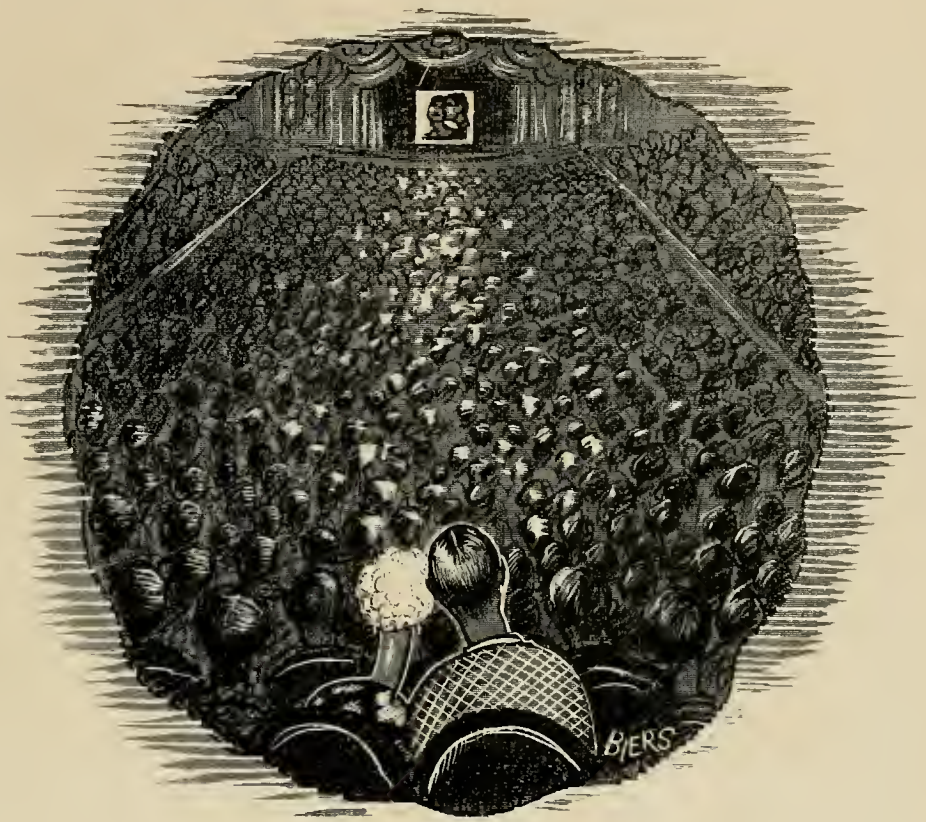
TAKE A BEND—Take a bow.

TAKE A CUT—Accede to a reduction in pay.

TAKE A SUNDAY—Sneak off surreptitiously.

TAKE IT BIG—Wear your best facial expression for the scene. Advice to an actor who is supposed to put the punch into a scene in a big moment.

TAKE IT—Big surprise.



TAKE IT OFF—Remove your makeup, you're through for the day.

TAKE STAGE—Take your places.

TALENT—General usage for extras.

TALKS HIMSELF IN AND OUT—A good talker but he doesn't know when to stop.

TEMPERAMENT—Snootiness.

TEST—A tryout usually for the purpose of determining the quality and kind of expressions an actor possesses when he is being considered for a part. Also a piece of film made by the director between shots as a record of lighting, properties, makeup and costumes at a given place in the picture.

THREAD THE CAMERA—Thread the film into the cogs in the camera head.

THEME—General outline of the story.

THREE DOLLARS AND LUNCH—The lowest pay in the movies.

THE U—Universal studios.

THREE DOLLAR STIFF—Three dollar a day actor.

THRILLER—A melodramatic story.

THROW IT OUT—When the director says this he means "N. G. that scene. Don't print it."

TICKET—The day's voucher.

TIE IT DOWN—Chain and bolt the camera to the floor.

TIED UP—Meaning that an actor is working in a picture at one studio and cannot get away to take another job elsewhere.

TIMING—Spacing one's action so that every action dovetails.

TITLE—Name of the picture.

TITLE WRITER—The person who writes the sub-titles.

TITULAR BISHOPS—Highbrow for title writer.

TOP A GAG—To add a climax to a gag; build it up; add an unexpected twist to it.

TRANSITION—Fading from one thing into another.

TREATMENT—A story that has been revamped with a view to making it screenable.

TREATMENT—The way the development of the plot is handled.

TRICK SHOT—Camera work done on a vehicle.

TRICK CLOTHES—Eccentric wardrobe.

TROUPE—The act of emoting; to emote; to act; to perform before a camera.

TROUPER—An actor.

TURN 'EM OVER—The command to the recorder to complete synchronization of cameras and recording machines.

TWO STEP—A box similar to two wooden steps for a cameraman to stand on in making a shot from a high position.

TYPE—A character; the kind; the actor.

U

"U," THE—Universal City.

UNCLE CARL—An affectionate term given Carl Laemmle, president of Universal.

UN-FUNNY—Modern for lousy.

UP-NOSY—High brow.

UP-STAGE—The rear of a set. Away from the camera.

UP-STAGE—Same as UP-nosy.

V

VOUCHERS—The day's pay memo.

W

WAIST FIGURE—See "Knee Figure."

WALK OFF WITH A SCENE—To steal a scene.

WALK THROUGH IT—Rehearse the scene.

WASH UP—All finished.

WEATHER PERMITTING CALL—You'll work providing the weather is okay.

WATER STUFF—Means everybody has to get wet.

WE'VE GOT IT—Signifying the cameras are ready for the recording.

WHAM—A knockout.

WHAT'S THE GAG—Slang for "What's doing? What's new?"

WHAT'S THE DUCAT—Slang for "How much do I get paid?"

WHAT'S THE CALL—Slang for "What time do I report for work?"

WIND MACHINE—A propeller attached to a motor to create artificial wind.

WIRE BELT—Belt strapped under one's waist on which wires are fastened for stunts.

WIRE MAN—An expert at harnessing up people with wires.

WRAP 'EM UP—Roll cables into coils and remove lights from the set.

WORKING DAYS—The scheduled number of days that the picture will take to make.

WORK SLOW—Cut down the tempo of your acting.

WORKING ON A STORY—Writing a story, preparing.

WRITE IN—Adds something to the script.

WRITE A STORY AS THEY GO—See "Build a Gag."

Y

YARD—\$100.

YELLOW LIGHT—The late afternoon sun.

YES-MAN—A nickname for any member of the director's staff.

"HAROLD TEEN"

First National

VITAPHONE

BELIEVE it or not, boys and girls, this is a wow I state it that way because I didn't think it could be, I wouldn't have believed it if someone had told me, I am hesitant now about typing the news. I'm sure, however, that the picture is just that—a wow—or, as I note a contributor of box office reports phrasing it, "a how wow." I, who have read *The Chicago Tribune* for several years without risking so much as one eye on Carl Ed's comic strip after the first hopeful inspection, enjoyed it.

I should not have predicted success for an outfit assigned to the production of the picture, as I would not predict success for any attempt to picture a comic strip. The elements involved in daily strip humor and screen humor are about as dissimilar as any two kindred institutions in this busy world. And I am assured by a young lady who has read all about Harold Teen for as many years as I have ignored him that the characters are not in all cases those of the strip, although Jack Duffy's Grandpop and Arthur Stone's Harold are practically photographic in their fidelity to the newspaper. Concerning these same two actors, I should like to add that I have never before believed Mr. Duffy to be funny and that I never before could see much of a chance for Mr. Stone's head of foolishness. I am pleased to note that both gentlemen have found occupations of a suitability warranting expenditure of the prodigious energy which has always been theirs to expend.

OH KAYS: Colleen Moore—October 1-5-6. Dandy Colleen Moore picture. It's different; one of Colleen's best. Seven reels.—Harold M. Schoonover, Mada Theatre Company, Aurora, Neb.—Small town patronage.

MERVYN LE ROY



WILLIAM BOYD

"The Cop"—Pathe

"Power"—Pathe

"The Love Song"—Feature

"Take it Easy"—United Artists

"WHY BE GOOD"

FIRST NATL.

Betty Egan

EVELYN [EVA] THATCHER

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MONTHS

JAN. 1 1928

TO

DEC. 31 1927

INCLUSIVE

MEN				WOMEN			
Wage Rate	Number of Placements	Percentage of Total Placements of Men	Wages Paid Men	Number of Placements	Percentage of Total Placements of Women	Wages Paid Women	
\$ 3.00	2,439	1.15	7,267	865	.89	2,595.00	
5.00	37,078	16.95	185,330.00	16,956	17.35	84,780.00	
7.50	103,014	46.69	772,605.00	43,800	44.74	328,500.00	
10.00	59,793	27.23	577,930.00	31,004	31.61	310,040.00	
12.50	8,353	3.74	104,412.50	2,086	2.15	26,075.00	
15.00	8,816	3.85	132,240.00	2,976	3.04	44,640.00	
Over 15.00	862	.39	23,341.30	221	.22	5,117.50	
Total	220,345	100.00	1,823,205.60	97,908	100.00	601,247.50	
BOYS				GIRLS			
Wage Rate	Number of Placements	Percentage of Total Placements of Boys	Wages Paid Boys	Number of Placements	Percentage of Total Placements of Girls	Wages Paid Girls	
\$ 3.00	21	.29	63.00	16	.31	48.00	
5.00	3800	53.74	19,000.00	3074	60.58	15,370.00	
7.50	2606	36.78	19,507.50	1654	32.59	12,405.00	
10.00	445	6.24	4,450.00	257	5.09	2,570.00	
12.50	71	1.05	887.50	34	.67	425.00	
15.00	108	1.51	1,620.00	25	.49	375.00	
Over 15.00	24	.39	900.00	14	.27	560.00	
Total	7070	100.00	46,426.00	5074	100.00	31,755.00	
Wage Rate	Total Placements	Percentage of Total Placements	Total Wages	Wage Rate	Total Placements	Percentage of Total Placements	Total Wages
\$ 3.00	3,331	1.08	9,993.00	3.00	4,848	1.75	14,544.00
5.00	60,908	18.45	304,540.00	5.00	53,390	19.37	266,950.00
7.50	151,069	45.53	1,133,017.50	7.50	103,785	37.58	778,387.50
10.00	91,499	27.69	914,990.00	10.00	92,731	33.54	927,310.00
12.50	10,544	3.19	131,800.00	12.50	8,961	3.24	112,262.50
15.00	11,925	3.53	176,875.00	15.00	11,767	4.28	176,505.00
Over 15.00	1,121	.33	29,320.80	Over 15.00	653	.24	16,769.17
Total	330,397	100.00	2,838,136.30	Total	276,155	100.00	2,469,711.28
Over 15.00	1,121	.33	29,320.80	Over 15.00	653	.24	16,769.17
Total	330,397	100.00	2,838,136.30	Total	276,155	100.00	2,469,711.28
AV DAILY PLACEMENT—MEN 603				AV DAILY PLACEMENT—WOMEN 269			
AV DAILY INTERVIEW				AV DAILY CANCELLATION			
AV DAILY WAGE 8.59							

FD-202 (Rev. 1-15-28)

CENTRAL CASTING CORPORATION

PLACEMENTS 12 MONTHS JAN. 1 1928

TO DEC. 31 1928 INCLUSIVE

MEN				WOMEN			
Wage Rate	Number of Placements	Percentage of Total Placements of Men	Wages Paid Men	Number of Placements	Percentage of Total Placements of Women	Wages Paid Women	
\$ 3.00	4,189	2.32	12,567.00	609	.71	1,827.00	
5.00	30,063	16.67	150,315.00	19,529	22.49	97,645.00	
7.50	67,194	37.25	503,955.00	33,129	38.16	248,467.50	
10.00	62,326	34.53	623,260.00	29,533	34.02	295,330.00	
12.50	7,117	3.94	88,962.50	1,592	1.84	19,900.00	
15.00	9,154	5.06	137,310.00	2,364	2.72	35,460.00	
Over 15.00	389	.23	9,452.50	46	.06	969.50	
Total	180,432	100.00	1,525,822.00	86,602	100.00	699,599.50	

BOYS				GIRLS			
Wage Rate	Number of Placements	Percentage of Total Placements of Boys	Wages Paid Boys	Number of Placements	Percentage of Total Placements of Girls	Wages Paid Girls	
\$ 3.00	49	.69	147.00	1	.03	3.00	
5.00	2,188	39.98	10,940.00	1,610	46.82	8,050.00	
7.50	2,200	40.20	16,500.00	1,262	36.51	9,465.00	
10.00	588	10.68	5,850.00	287	8.32	2,670.00	
12.50	162	2.94	2,025.00	110	3.17	1,375.00	
15.00	127	2.37	1,905.00	122	3.53	1,830.00	
Over 15.00	161	2.94	4,635.00	57	1.62	1,732.17	
Total	5,472	100.00	42,002.00	3,449	100.00	25,325.17	

Wage Rate	Total Placements	Percentage of Total Placements	Total Wages	Wage Rate	Total Placements	Percentage of Total Placements	Total Wages
\$ 3.00	4,848	1.75	14,544.00	.58	AV DAILY PLACEMENT—MEN	494	
5.00	53,390	19.37	266,950.00	10.81	AV DAILY PLACEMENT—WOMEN	237	
7.50	103,785	37.58	778,387.50	31.57	AV DAILY PLACEMENT—CHILDREN	25	
10.00	92,731	33.54	927,310.00	37.56	TOTAL AV DAILY PLACEMENT	756	
12.50	8,961	3.24	112,262.50	4.53	AV DAILY INTERVIEW	54	
15.00	11,767	4.28	176,505.00	7.17	AV DAILY CANCELLATION	39	
Over 15.00	653	.24	16,769.17	.63	AV DAILY WAGE	8.94	
Total	276,155	100.00	2,469,711.28	7.15			

CASTING THE MOTION PICTURE

Annual report of the Central Casting Corporation in Hollywood shows a decrease in number of players employed, but an increase in salaries paid. Players placed received a total of \$2,469,711.28 in 1928.

CENTRAL CASTING CORPORATION of Hollywood and the studios reported that 1928 was a bad year in pictures. The agency indicated that the extras fared badly during the 12 months ending December, 1928. In spite of a slump in production Central's reports show that the average daily wage paid to extras who worked last year was much higher than during 1927. Whereas 1927 showed an average daily paycheck of \$8.59, 1928 showed an average of \$8.94 per person.

The analysis shows that those who worked received more money per day than previously but that comparatively few people worked during 1928.

Very near the most outstanding feature of the Central Casting Corporation's report is that there was a great scarcity of calls for cheap talent. The extra board was filled with calls for \$10 placements. There were about as many \$15 calls as there were in 1927.

The cause for the increase in demand

for \$10 extras and decrease in demand for \$3 extras is in the fact that only one picture made in 1928 was in any sense an approximate to an epic. It was "Noah's Ark." In epics \$5 a day extras find a heavy call. Hollywood recently has gone almost without pictures requiring the big casts.

Such pictures as "Interference" and "Broadway Melody" require a cast of principals and no cheaper talent whatever. Talking pictures are not conducive to an increase in extra work.

Male extras over 18 years of age received \$1,525,822 in 1928. They received \$1,823,205 in 1927. But there were only 180,400 male placements in 1928 compared to 220,000 the year before.

Feminine extras of adult age received \$801,747 in 1927 as compared to \$699,600 in 1928. Female placements dropped from 97,900 in 1927 to 86,800 in 1928.

Children received 12,000 jobs in 1927 but only 9,000 in 1928. They received

a total of \$78,000 in 1927 and \$67,300 in 1928.

One cause for the drop in total placements is probably in the fact that numerous independent casting agencies operated during 1928 relieving Central of a part of its responsibility. However a checkup has revealed that these independents went through a rather disastrous year themselves because of the slump in production activity.

It is surprising that 4,189 jobs were given adult males at \$3 per day during 1928. Only 609 jobs were given to adult women at the same rate of pay. And only one girl under 18 worked for less than \$5 a day during the whole year.

The past year's extra work brought Hollywood people \$2,469,711 and most of that money, \$927,310, went to \$10 per day extras. At the same time extra work gave employment to 276,155 men, women and children and most of them worked on a \$7.50 ticket. The number was 103,785. Seventy per



cent of the entire amount spent on extra work went for \$10 jobs and \$7.50 jobs. Only seven per cent of the money went for people on \$15 jobs. Most people who demand that figure are able to get work directly without working through the casting office. They often have an artist's representative to handle their business.

The most marked change in "tickets" is noticeable in the children's figures. In 1928 there were a great many who developed into \$15 per day actors. There were fewer placements, it is true, but the percentage went sky high with \$25,300 being paid for 3,500 daily placements for girls under 18. The increase in pay was noticeable in girls receiving \$7.50, \$10, \$12.50 and \$15.

* * *

The Hays organization installed a free call bureau in 1929 for actors receiving more than \$15 per day. There are 5,460 regularly employed. Approximately 2,720 of them are receiving more than \$150 per week.

Only 35 are receiving more than \$5,000 per week.

Of these only 469 worked in talking roles during the 12 months preceding January 1, 1929.

* * *

Representing these players are 26 artist's representatives whose business it is to obtain employment for actors.

* * *

There are fewer foreign talent in Hollywood than in 1927. With the past few months 17 players have made their exodus from America. There are still about 850 foreign actors working for more than \$150 per week.

* * *

Shooting a picture ordinarily requires 30 days. A picture with 415 scenes can maintain a schedule of 15 scenes a day with a competent director. In the case of epics such as "King of Kings," it is shot in three times that number of scenes and revamped in the cutting room.

A sequence may consist of one scene or 12 scenes. It is very difficult to shoot an entire sequence in one, two or three scenes.

* * *

There are 19 publications represented in Hollywood which are obtaining revenue from the motion picture industry. Thirty-seven advertising solicitors represent them. Of the 19 the following are legitimate trade papers: EXHIBITORS HERALD-WORLD, *Film Daily*, *Motion Picture News* and *The Film Mercury*.

* * *

People who made themselves known for their marked ability in talking pictures during 1928 are Al Jolson, Charles King, William Powell, Eugene Paulette, Georgie Stone, Clive Brook, Bessie Love, Anita Page, Edward Everett Horton, John Miljan, Betty Compson, Evelyn Brent, John Boles, Tom Dugan, Pauline Frederick, Claude Gillingwater, Richard Tucker, Kenneth Thompson, George O'Brien, Otto Matiesen and Lionel Barrymore.

Where does your favorite star live? A map of Beverly Hills showing the location of the homes of famous persons in the motion picture industry is published on another page.

E. H. CALVERT

As

MARKHAM

in

"THE CANARY MURDER CASE"

Paramount's 100% talking
Production.

"Prep and Pep"—Fox
"Moran of the Marines"—
Paramount



WHAT IT COSTS TO PRODUCE A PICTURE

FOR the purpose of illustrating this interesting and vitally important phase of the motion picture, the itemized negative costs of a picture produced (silent version) on an \$80,000 budget are used.

The itemized costs of both the silent and the dialogue versions will be given.

It must be understood that specific items will vary in cost and percentage of the total as the

production budget is increased or decreased. In a picture costing above the \$100,000 mark, such items as wardrobe and sets will show a marked increase in costs and percentage of the total. Studio overhead is a varying item, also, in negative costs.

Despite these variances, the following figures will give a fair conception of the distribution of production costs.

SILENT VERSION—\$80,000

Item	Cost	Percentage
Director	\$ 6,640.....	8.30
Story	3,360.....	4.20
Continuity	1,888.....	2.36
Director's staff	4,604.....	5.78
Regular Cast	10,960.....	13.70
Wardrobe	1,536.....	1.92
Extra talent	4,644.....	5.80
Subtitles	1,136.....	1.42
Properties, purchased and manufactured.....	996.....	1.24
Musicians	680.....	0.85
Cutting and projection.....	1,348.....	1.68
Stills	112.....	0.14
Studio overhead	14,000.....	17.50
Livestock	3,960.....	4.95
Property department labor.....	656.....	0.82
Scenery and sets.....	6,720.....	8.40
Lighting	2,572.....	3.21
Auto, truck and hauling.....	3,040.....	3.80
Location rentals	600.....	0.75
Typing	264.....	0.33
Transportation to and from location by rail.....	2,132.....	2.66
Film stock and laboratory.....	7,000.....	8.75
Insurance	912.....	1.14
Miscellaneous	240.....	0.30
Total	\$80,000.....	100.00

DIALOGUE VERSION—\$78,000

Item	Cost	Percentage
Director	4,430.....	5.66
Story	1,500.....	1.92
Continuity	1,200.....	1.54
Director's staff	3,000.....	3.85
Actors	6,540.....	8.39
Raw stock	4,200.....	5.38
Recording laboratory and apparatus.....	32,000.....	41.03
Royalty	3,000.....	3.85
Overhead	22,130.....	28.38
Total	\$78,000.....	100.00

CHARLES ROSHER A. S. C.

Cinematographer

MARY PICKFORD PRODUCTIONS

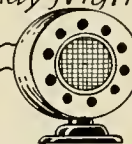
UNITED ARTISTS STUDIO



BURR MCINTOSH

"The Cheerful Philosopher"
Every Sunday Night Over KFVB.

WARNER BROS.



7:30 TO 8:30

TALKING PICTURES
"Non-support" WARNER BROS.
"Fancy Baggage" WARNER BROS.
"The Last Warning" UNIVERSAL

SILENT PICTURES
"Way Down East" DW. GRIFFITH.
"Driven" UNIVERSAL.
"Across the Atlantic" WARNER BROS.
"Lilac Time" FIRST NATIONAL.



PAUL LUKAS

"Two Lovers"—Samuel Goldwyn
"The Night Watch"—First National
"The Woman from Moscow"—Paramount
"Hot News"—Paramount
"Manhattan Cocktail"—Paramount
"Three Sinners"—Paramount
"The Wolf of Wall Street"—Paramount

The Motion Picture Industry At a Glance

FINANCES			
Invested in industry.....	\$2,000,000,000	Scene painters	100
Total theatre costs.....	1,700,000,000	Laboratory workers (range of salary) \$25 to	175
Assets of 20 leading corporations	755,963,462	Title, scenario writers, etc. (annual)	\$15,000 and up
Annual theatre admissions....	550,000,000	EMPLOYED	
Distribution gross	200,000,000	Employed in industry.....	250,000
Annual picture costs.....	115,000,000	In theatres	110,000
Annual Hollywood payroll....	50,000,000	In production	75,000
Invested in studios.....	5,000,000	In distribution	20,000
		In other branches.....	30,000
SALARIES		GENERAL	
(Weekly unless specified)		Pictures produced annually.....	800
Average star salary.....	\$2,500	Raw film stock produced monthly (feet)	65,000,000
Featured player average.....	750	Daily attendance at theatres.....	18,500,000
Directors (range of salary)....	\$100 to 750	Theatres wired for sound pictures	1,300
Technical directors	250	Sound pictures released in 1928	200
Costume designers	200		
Draughtsmen	200		

THE MOTION PICTURE INDUSTRY

Herein is presented interesting and informative material concerning the fourth largest industry in the field of business. Much of this information has been collected from the organization headed by Will H. Hays

IN an incredibly short time the motion picture industry has grown from an idea into a giant—a giant both in the field of industry and in the field of entertainment.

Hardly more than a quarter of a century ago, Thomas A. Edison laid the foundation of the motion picture industry. He had an idea and at that time it seemed but a visionary idea—yet that idea developed into one of the greatest entertainment and commercial enterprises in the world.

Today the motion picture industry ranks fourth among the great industrial undertakings of the nation.

Following steel, automobiles, transportation and kindred industries, there stands in the front ranks of business, the motion picture.

Since the day, in the early nineties, when George Eastman achieved a thin flexible film base for photographic emulsions, and William Kennedy Dickson put the finishing touches on a little black box that was the Edison Kinetoscope, more than \$2,000,000,000 have been invested in this unparalleled medium of educational amusement.

From the status of a peep show in its early existence, the motion picture has reached the enviable stage where it is the main fare of entertainment for the people of America and the World. More than 18,500,000 persons go to the motion picture theatre every day for recreation and entertainment. Something like 20,500 theatres (this figure is based on the es-

timate of the Motion Picture Producers & Distributors of America) have been built at a cost of \$1,700,000,000 to accommodate this vast audience.

To provide a proper program of film entertainment for the audiences which daily become more sophisticated it requires a production expenditure of \$115,000,000, at least, annually and the employment of more than 250,000 men and women throughout the country. Considering world production, distribution and exhibition, this figure is increased immeasurably.

Of these workers, 75,000 are employed in production, 20,000 in distribution, 110,000 in theatre and 30,000 in the many other branches of this amazingly intricate industry.

Seventy-five producing companies turn out approximately 800 feature length films a year, and a picture craving public pays \$550,000,000 in admissions to see them.

To supply the basic requirement for the making of these pictures more than 65,000,000 feet or more than 12,000 miles, of raw film are manufactured every month. Investments in studios total more than \$5,000,000. The majority of these studios are located in California and New York—25 in the West Coast state and a half a dozen or so in the East.

There is a wide range in star salaries, however, the average is estimated at \$2500, with featured players getting \$750 a week and extras anywhere from \$3 to

\$15 a day. In cases the extra's pay goes over the \$15 mark.

Directors have salaries from \$100 to \$750 a week. Technical directors get \$250, costume designers \$200, draughtsmen \$200, scene painters \$100, laboratory workers from \$25 to \$175, and wardrobe helpers \$35.

In addition there are the salaries, from \$15,000 annually and up, which are paid to caption writers and special continuity and scenario people many of whom are imported from the field of the popular magazine and the daily press.

Ninety per cent of American films are made in Hollywood with an annual Hollywood payroll of \$50,000,000 dollars. Distributors with their 596 exchanges in 41 key cities gross \$200,000,000 annually.

Sound pictures, although young, have taken a tremendous hold upon the public and, up to January 1, 1929, 1,300 theatres were wired to show this medium.

Nineteen hundred and twenty-eight production recorded the release of 200 sound features with indications that the 1929 schedules would more than double this figure. The twenty leading corporations of the industry have assets of \$755,963,462, a figure which, in a year or so, is expected to be well over the billion dollar mark.

And the industry is still in its infancy. Sound pictures are new and will not reach their full development for some time to come. Meanwhile, there are endless possibilities for the expansion of the motion picture business.



AL HILL

Recent Releases

"Roadhouse"—Fox

"Me Gangster"—Fox

"ALIBI"—United Artists

100%—TALKING PRODUCTION



Montague Love

"The Haunted Ship"—Tiffany Stahl

"Mysterious Island"—M G M

"The Last Warning"—Universal

"Synthetic Sin"—First National

"The Haunted House"—First National

"The Divine Lady"—First National

"The Hawks Nest"—First National



ROBERT (BOBBY) BURNS

Writer

JULES WHITE

Director

Educational

Comedies

"Wedded Blisters" Tuxedo-Educational

Good Gags

Type of production.....2 reel comedy

Two very good fun sequences are worked in this Tuxedo, the first release in the new series. If they all shape up like this one, exhibitors are going to have something to talk about to their patrons who like comedy shorts.

What follows is a series of incidents which contain many laughs. A moving day scene carries situations that will collect a lot of hearty chuckles anywhere. Jules White directed.



SPEAKING SHADOWS

Making the silent shadows speak is one of the most interesting phases of physics. In this article the methods of recording and reproducing talking motion pictures is told in the language of the layman.

By F. H. RICHARDSON*

PAT, so 'tis said, paid his fee at the box office and entered a movie after a considerable absence in the wilds. Settling himself in comfort, he listened in contentment to music coming from he knew not where, finally remarking to a friend: "Sure, 'tis a dom good thing they've learned them horn tooters to see in th' darruk. I'm not havin' me eyes bored out wid them lights they used t' have!"

Then came the silent news reel, followed by Movietone. Pat listened and stared a moment in amazement. Hastily retrieving his hat from underneath the seat, Pat arose and started for the door with the remark: "Sure, 'tis black magic ut is, an' this is no place for a dacent son of ould Ireland!"

But Pat was, as you and I know, in error. It is not "black magic" that causes the shadows to speak, though we surely are tempted to apply the term magician to those men of science who have brought about this latest marvel of a very marvelous and wonderful age.

It is my purpose in this article to tell you as accurately as I may and avoid a lot of technical terms which would be about as intelligible to the average man or woman as would Egyptian hieroglyphics just how, in what manner and by what means these magical shadows do seem to speak.

First of all, let it be clearly understood that this wonder was not brought about without years of research; days, weeks, months and years of costly and oftentimes disappointing experiments and hard, exhausting work to the very point of heartbreak. Men have almost sweat

blood that we may enjoy the things which already have been accepted as almost commonplace, but which are not and never really will be quite that.

It may, I think, be fairly said, and should in justice be said that the beginning of it all was that day not so very far back in the years when Thomas Alva Edison, seated at a workbench over in Menlo Park, New Jersey, first listened to the faint, probably rather squeaky, uncertain voice which was the reproduction of sound from a wav-

music of the finest bands and orchestras in the world are available in the homes, and by means of which plays by the world's best players may, and many believe, soon will supplant the barn-storming troupes of actors varying from mediocre to just plain punk.

Not only is it now true that all this is already available to many of our cities, but it now seems certain that soon it will also be available in acceptable form to even the smallest village and hamlet. Truly the tale of Aladdin and his wonderful lamp seems tame beside what our men of science have accomplished in this new field of human achievement.

Sound travels, or is propagated through the air in vibrations called sound waves. These waves are of different frequencies—a greater or less number per second—according to the pitch of the sound. If the sound be what we call "low"—that is to say relatively hoarse, as the sound from the bass pipes of a great organ or the sound from a dadd drum, then the number of waves per second are relatively few. If the sound be high pitched—shrill—as the sound of a tenor horn or a small boy's tin whistle, then the number of waves per second will be very high. The number of waves per second is termed the "frequency" and these frequencies may range from as low as fifty up to thousands per second.

Get this clearly: a "loud" sound may at the same time be a "low" sound, in the sense that it may be low pitched. Conversely a low sound may be a very shrill sound. The amount of sound is measured in what we call "Volume,"

Editor's Note: Mr. Richardson is staff technical expert of "EXHIBITORS HERALD-WORLD" and one of the best known authorities on projection problems in the motion picture industry. He has been a student of sound recording and projection, and in this article he gives you the benefit of his knowledge of the subject.

cring line impressed upon the outer diameter of a cylinder of wax by a finely pointed steel needle.

Of course it is a very far cry from that first crude recording to the photograph of President Coolidge or Thomas A. Edison being flashed on a huge screen before thousands, and made, with every semblance of perfect naturalness, to address them. That, however, was the real beginning of what we now somewhat flippantly term "canned speech." Thomas A. Edison was, without the question of a doubt, the one who blazed the now so splendid trail by means of which we may send the best singers of the world into cities they have never even heard of, to actually appear before and sing to their people; by means of which the

WALTER CAMP, President
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 565 Fifth Ave., New York

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 5360 Melrose Ave., Hollywood, Cal.

HENRY KING'S "SHE GOES TO WAR!"

featuring

ELEANOR BOARDMAN
 ALMA RUBENS
 JOHN HOLLAND
 AL ST. JOHN

Adapted by Fred de Gresac
 from the novel by

RUPERT HUGHES

Scenario by Howard Estabrook

Directed by Henry King

*The epic of woman's imperishable
 part in the Great Conflict*

Produced in association with
 Victor and Edward Halperin

INSPIRATION PICTURES, INC.

Released through United Artists

but volume has nothing to do with whether it be high or low.

You all know that it is the string of a violin vibrating under the bow that causes the sound you hear. You also, I think, know in a somewhat less understanding way that it is the vibration of a disc to which the phonograph needle is attached that causes the sounds you hear from the phonograph horn; also that it is the aforesaid needle riding in a groove that causes the needle to vibrate exactly as a similar disc was vibrated by the air waves when the record was made, so that waves or vibrations exactly similar in every way to the waves or vibrations which operated the taking disc are reproduced in the air by the phonograph disc.

That is comparatively easy to understand, but sound on the film is another story—and a much more difficult one to describe intelligibly without consuming a great amount of space, supplemented by many photographs. I will, however, do the best I can with the difficult subject.

* * *

In this case the problem is to transform air vibrations into electrical vibrations and those in turn into light vibrations and then in their turn into photographic densities in a form which will permit of them to be again transformed into light densities which may be transformed into electrical vibrations and those latter vibrations themselves transformed into air vibrations of exactly the same frequencies and values of the original air vibrations or sound waves which originally set the various operations into action.

Remove your chapeaux—ladies as well as men—out of respect for those men who have given us apparatus of such unbelievable accuracy that such a train of sequences can be carried through with error tolerances so small that even the most minute variations in sound are reproduced with apparent perfection.

In recording sound by photography, the process is very roughly, as follows: A "microphone" similar to those used in radio broadcasting, receives the sound waves upon the face of its "diaphragm," a metallic sheet only one one-thousandth of an inch in thickness, hence very sensitive to any pressure exerted against it. The waves cause it to vibrate with precisely their own frequency (number of vibrations per second), and slightly or heavily according to whether the sound has heavy or light volume. It then follows that these vibrations are an exact duplication of the sound waves themselves, both in the matter of frequency and depth of vibration.

When I say "slightly or heavily" it must be understood that we are dealing with thousands of an inch, or with fractions of one one-thousandth of an inch. To the nude eye the "mike" disc would appear to remain perfectly stationary and rigid.

These vibrations are, by the action of the condenser (old type microphones used a different type pick-up, but I believe all now use the condenser, which is much more delicate and accurate) transformed into electrical vibrations in a circuit connected with an "ampli-

fier," which is really not an amplifier at all, but merely a device by means of which a very weak current is made to control a very much heavier current, and to cause it to assume vibration characteristics exactly the same as its own.

But we now arrive at a parting of the ways, because different producers use different types of apparatus to transpose the resultant electric vibrations into light, and to cause that light to be delivered to the negative film in the motion picture camera.

One uses a "Neo" lamp, which is a lamp so made that when it is burning, a halo of highly sensitive gas surrounds its filament and forms a highly atonic light source, the brilliancy of which changes with every variation in the strength of the exciting current.

In considering this latter it will be necessary to draw upon the imagination in the attempt to understand the literally enormous rapidity of the action of electricity and light. Unless you can accomplish that you cannot possibly grasp the possibilities for the density of illumination of such a lamp varying in say one one-millionth of a second, which is exactly what actually takes place.

Remember we are now changing electrical vibrations controlled or set up by air vibrations carrying sound into light intensity variations, which same are made to impinge upon a narrow strip at one side of the film, first passing through a "slit" formed by two knife edges fixed microscopically one and one-half thousandths of an inch apart. This slit is about one-tenth of an inch long. We then have a horizontal line of light of the above dimensions, which is by lens action reduced somewhat when it strikes the film.

We then have a line of light say one-thousandth of an inch thick by one-tenth of an inch long (NOT accurate measurements) striking one side of a negative film as it passes through the motion picture taking camera. You know that the impression made by light upon a negative film will depend upon (a) the time the light shines upon the film and (b) the brilliancy and (c) the actinic value of the light.

* * *

All right! The time of exposure is fixed by the speed the film moves past the slit, which is at the rate of ninety feet per minute. The actinic value of the light is fixed, hence its brilliancy is the only factor to be considered, and that is gauged by the value of the current at the time, measured in millionths of a second, which value is in turn gauged by the vibrations of the microphone disc. We then will have in the form of variation in photographic densities what amounts to a photographic representation of the microphone disc vibrations, or in other words of the sound waves, when the film is finally developed.

Another method, now being used by some producers, is to gauge the amount of light incident upon the sound track of the film (negative) by means of what is called a "light valve." This "valve" is a contrivance having an electrically operated slit which opens and closes, thus permitting the passage of a greater or less amount of light,

in accordance with the variations in vibration of the microphone diaphragm.

In both cases the procedure is essentially the same between the microphone and sound recording apparatus and in all cases the results at the horn or loud speakers are essentially the same, though of course each claims and probably has certain advantages and disadvantages.

Still another method now giving promise of coming into large use is what is known as the "variable area" method of recording sound upon the film. It utilizes essentially the same procedure between the microphone and sound recorder, but there the similarity ceases, since whereas but one film is utilized in recording the sound upon the film by other methods, and both the picture and sound record is made in the camera by them all, by this method two separate films are used, the picture record being made upon one and the sound record upon the other; also the sound record is made by a separate machine, which is caused to run at precisely the same speed as the camera itself.

By this method the light incident upon the film—the recording light—is constant in value, but the beam is focused upon a tiny mirror cemented to a oscillograph galvanometer consisting of a molybdenum wire loop through which the current from the microphone is made to circulate after it has been amplified 100,000,000 or more times. When the current is passing through this loop it does a shimmy—vibrates—and the vibrations are such that the mirror is made to move the light beam sidewise across the film sound track in exact accordance with the frequency and the volume of the sound waves which set the microphone diaphragm into motion.

The net result is a series of exposures of a portion of the film sound track to the light in the form of sharp triangles, which are really not triangles at all, but "peaks" of greater or less base width and height. These exposures are developed out entirely opaque, so that the resulting sound track is half black (opaque to light) and half transparent, and when, in the course of projection, the sound track is made to pass under a slit of light about one one-thousandth of an inch high or "thick" by long enough to cover the whole sound track, the result is light variation intensities which may, by means of a photo-electric cell, be changed into electrical vibrations which will operate a loud speaker and send forth into the air sound waves which are almost magically perfect duplications of the waves which originally set the whole process into motion.

Phew! There, I hope you can understand all that at least to some extent. It's no easy task to put it into even half-way understandable language. If you think it is, here is the typewriter. You may take my place and tackle the job. I'm very certain you're welcome to it!

And now to get all that recording back into sound waves and into the

horns or loud speakers, which won't be quite so hard—maybe.

First, please understand that the recording methods I have described all result in two types of sound track, namely: the variable area and the kind that was first described, consisting of successive shadings of photographic silver salts upon the track, visible to the eye in the form of very fine lines running across the sound track.

Both these widely variant types of sound track recordings may be reproduced by exactly the same process. By that I mean that either one may be threaded into the same motion picture projector, in exactly the same way, and without any change in the apparatus, may be reproduced perfectly. Please don't ask me why that is so. I don't know, but it is the fact.

Reproducing the sound from film is done as follows: Attached to the motion picture projector, in such position that its center is fourteen and one-half inches away from the center of the projector picture aperture, following the devious path pursued by the film, is what is called a "sound gate." This "gate" is merely a tiny opening, upon which the light from a small lamp giving steady, unvarying illumination, is concentrated after having passed through an appropriate train of lenses and a "slit" exactly the same as the one already described as being used in the recording.

Thus we have the sound track illuminated by a tiny line of light extending clear across it, but only about one-thousandth of an inch high or "thick." This means that only one one-thousandth of the length of the sound track is illuminated at a time, as it passes the aperture at the rate of ninety feet per minute.

This light of course passes through the sound track, and there, by the shadings of the photography of either process described, its brilliancy is changed until we again have, in the resultant light beam, an exact reproduction of the microphone diaphragm vibrations in the form of light.

This light beam now enters what is called the "photo-electric cell," which our fore daddies in Salem would certainly have picked up with a pair of very long tongs and burned in the very hottest fire they could create, for it is just plain witchcraft and black magic rolled into one.

The interior of this witch (it is really a glass globe, air tight and fitted with a contact base the same as a radio vacuum tube) is lined with a thin coating of silver. This is merely to make electrical contact between the material with which the silver is, in its turn, coated and one wire of an electric circuit entering the witch globe, the other wire terminating in a round loop in the center of the globe.

The material with which the silver is coated is a special form of metal potassium. The globe also contains a small amount of a rare gas, such as Argon, and that last is the key which unlocks the whole thing.

We now have a globe lined with a material as described, in the center of which is a wire loop. From the globe all air has been exhausted, in its stead a small quantity of gas has been injected. The globe lining forms the terminal of one side of a circuit connecting with the first stage of amplification through a storage battery of considerable power. The wire loop forms the other side of this circuit. The gas, when the cell is dark, entirely insulates the lining material and the loop, so that no current can or does flow.

And now comes the dirty work! When the light beam we have described is permitted to enter the cell, its action upon the metal potassium with which it is lined, serves to ionize the gas and make of it an electrical conductor IN EXACT PROPORTION TO THE AMOUNT OF LIGHT INCIDENT UPON THE MATERIAL AT ANY SPLIT FRACTION OF THE MILLIONTH OF A SECOND. And thus we have a circuit of current sent forward to the amplifiers which is an exact reproduction, in electrical form, of the fluctuations of intensity of the light beam from the sound track!

This current is then sent forward through stages of amplification until it finally is strong enough to operate the horns or loud speakers, and presto changeo, we have sent forward into the air by their receiver discs an exact reproduction of the sounds which originally set this black magic train into action.

It would, it seems to me, be rather futile to undertake a detailed description of the various apparatus itself. It is still being changed and improved too rapidly, but I have tried to tell you what makes the sound wheels go 'round. If I have succeeded even moderately well in that I think I've accomplished about all that could reasonably be expected from one man at one time.

I might add, however, that even now I have been privileged to witness all "talkie" sound productions displayed in theatres which many present declared to be distinctly superior to the entertainment value that would have been supplied had the real actors appeared. This was because, due to magnification of both figures and voices, it was possible to both see and hear with vastly greater ease. However, this is not yet the general rule because of still existing faults in both recording and reproduction, which I prophesy will in the relatively near future all be ironed out.

One thing is certain, however, it will be far easier to smooth out the recording into perfection than it will be the reproduction. The former is entirely in the hands of experts. The latter is too often in the hands of "that's good enough" projectionists and theatre managers. Sorry, gentlemen, but facts are facts. Reproduction of sound in synchronism with motion requires just as expert handling; just as careful, painstaking intelligent work on the part of the theatre manager and the projectionist as the recording demands from every one connected with it.



Hugh Allan

"Sin Town"—Pathe

"Annapolis"—Pathe

"The Tiger's Shadow"—Pathe

"Object, Alimony"—Columbia

"Plastered in Paris"—Fox



PAUL ELLIS

"Three Hours"—M. G. M.

"The Charge of the Gaucho's"

Frank P. Donovan

Director-Producer

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STANDARD SPEECH TERMINOLOGY																
DIAGNOSIS SHEET																
Name Address Metro-Goldwyn Mayer Date July 7, 1928 Tested at University of Calif. Tested by W. R. MacDonald Apparatus Telegraphone-Kymograph Pneumograph-Reading Test Time 4:50-10:30 P.M. 7/7/28			RECORD OF				Exercises 30 minutes - 11 Q 11 Accomplishments Riding - Dan Long-Athletics Swimming - Dressed Well etc. Comments Very Good Material Hard worker Intelligible Am. citizen Leaves quickly									
GENERAL TERMS		GOOD	BAD	VOCAL QUALITIES		PITCH RANGE		SPEECH DEFECTS		CORRECTION						
Articulation	Allophonic	+		Gentle	Heterophonic	✓	Very high	Hyperphonic	Deafness	Cophonic						
Audibility	Pneumonic	++		Weak	Heterophonic		High	Hypophonic	Stammering	Ischismic						
Defective	Elliptic	+		Heavy	Baryphonic		Medium high	Mesophonic	Stuttering	Paphlatic						
Diction	Logophonic	+		Light	Cuphonic	✓	Low high	Hypophonic	Lispings	Tremulous						
Enumeration	Allophonic	++		Hard	Stereophonic		High medium	Hyperphonic	Hissing	Eccentric						
Inflection	Climatic	++		Soft	Chorophonic	✓	Medium	Mesophonic	Bad Breathing	Cicopneumatic						
Modulation	Hermeneutic			Rough	Trachyphonic		Low medium	Hypophonic	Quickness	Tachyphonic						
Pitch	Hypophonic	++		Smooth	Lissophonic	✓	High low	Hyperphonic	Breathlessness	Dysphonic						
Quality	Pneumatic	++		Round	Cyclophonic		Medium low	Mesophonic	Out Breath	Aphonic						
Sound	Tonic	++		Deep	Baryphonic		Low low	Hypophonic	SPACE FOR COMMENTS ON SPEECH DEFECTS.							
Tone	Melodic	++		Full	Pleophonic											
Tempo	Chronometric	Fast		Tenderfull	Dysphonic											
Pronunciation	Pneumatic	++		Shrill	Oxyphonic											
Pace	Dysphonic	+		Hoarse	Baryphonic		SPACE FOR PICTURE									
Oscillograph Record 				Briming	Compophonic											
				Harmon	Ciclophonic											
				Sapichord	Typhonic											
				Dissonant	Asymphonic											
				Metallic	Heterophonic											
				Fringing	Ciclophonic											
				Falsely	Pseudophonic											
				Harsh	Rhythmic											
				Whining	Heterophonic											
				Flat	Pleophonic											
Monotonous	Monophonic															
Throaty	Pleophonic															
Grossly	Pneumatic															

HAVE YOU A "SCREEN" VOICE

Audians have resurrected a so-called "dead" language into one of the "talkingest" of tongues, and in the illustrations on this and the two succeeding pages is another evidence of the many changes that have been brought about by synchronization of sound and sight upon the screen.

The Old Greek of ancient Athens is performing a herculean task in the studios as the result of a practicable classification index worked out by William Ray MacDonald, of the School of Speech, University of Southern California. The original word charts, reproduced herewith, were de-

Experimental Diagnosis Sheet for Speech Classification

Name	Anita Page	Date	July 7, 1928
Address	Adre-Gothwyn-Mayer	City	Los Angeles, Cal
Test Given	U. S. C.	Comments	Very good material
By	W. R. MacDonald		hard worker
Apparatus	Telegraphone		intelligent-ambitious
	Laryngeal Stroboscope		learns quickly
	Pneumograph	Experience	Six months H.G.M.
	Kymograph		Riding - Dancing
	Reading Tests	Accomplish-ments	Swimming - Athletics
	Nonsense Syllable Tests		Dresses well etc
Time	7:50-10:30 P.M. July 7, 1928		

Record of
Miss Anita Page
University of Southern
California

General Terms	Vocal Qualities	Pitch — Range	Detects
Prosodic — Accent	C. Baryphonic — Heavy voice	Hypsohonic — High	Kaphophonic — Deafness
Arthrophonic — Articulation	C. Cuphophonic — Light voice	✓ Hyperacrophonic — Very High	Iachnophonic — Stammering
Acousmophonic — Audibility	B. Sclerophonic — Hard voice	Mesacrophonic — Medium High ✓	Paphlodisophonic — Stuttering
Rhythmphonic — Cadence	C. Chaunophonic — Soft voice	✓ Hypoacrophonic — Low High	Traulophonic — Lispering
Ellipsophonic — Defective	+ Lissophonic — Smooth voice	✓ Mesaphonic — Middle	Ecsuriphonic — Hissing
Leetiphonic — Diction	C. Trachyphonic — Rough voice	Hypermesaphonic — High Medium	Coccepnemonic — Bad Breathing
Euphthogaphonic — Good Enunciation	✓ Tyrophonic — Round voice	✓ Hypomesaphonic — Low Medium	Tachyphonic — Quickness of Breath
Cacrophonic — Bad Enunciation	Macrophonic — Deep voice	Baryphonic — Low voice	Dyspnophonic — Scantiness of Breath
Kinesophonic — Inflection	B. Pleisophonic — Full voice	✓ Hyperbariphonic — High Low	Apneustophonic — out of Breath
Pathophonic — Inflection	Dynophonic — Powerful voice	Mesabariphonic — Medium Low	Apneustic — without Taking a Breath
Harmonophonic — Modulation	C. Ligyphonic — Shrill voice	Kato Hypobariphonic — Low Low	
Isotophonic — Pitch	True Branchophonic — Hoarse voice		
Feistephonic — Quality	B. Compophonic — Ringing voice		
Nomophonic — Range	Large Somphophonic — Mellow voice		
Euphonic — Sound good	✓ Tymbephonic — Sepulchral voice		
Cacophonic — Sound bad	Asymphonic — Discordant voice		
Tonic — Tone	Metallophonic — Metallic voice		
Melophonic — Tune	✓ Diapryphonic — Piercing voice		
Pallomic — Vibration	Plasmaphonic — Torsello voice		
Kalliphonic — Voice true	✓ Rhinophonic — Nasal voice		
Emphonic — Voice loud	Mmurophonic — Whining voice		
Malthocophonic — Voice gentle	Leurophonic — Flat voice		
Strenophonic — Voice harsh	Monophonic — Monotone voice		
Hicrophonic — Voice weak	Pharyngophonic — Throaty voice	✓	
	Laryngophonic — Throaty voice		
	Pneumophonic — Breathless voice	✓	

Space for Picture

signed by Professor MacDonald.

One of the first problems that arose with the application of sound to motion pictures was the training of the voices of actors and actresses for the speaking screen. When the Academy of Motion Picture Arts and Sciences was launched in Hollywood, its leaders took upon themselves the job of developing speaking voices among players

whose only association with the field of entertainment had been in pantomime.

The initial step was the organization of a school of motion picture technic at the University of Southern California, the courses to include study of voice culture, of cinematography, of the motion picture laboratory, and esthetics. And that was where Professor MacDonald, as

head of the department of dramatics in the university's school of speech, came into the picture. With Dean R. K. Immel of the school of speech he was named to make an exhaustive study of the production side of the industry, in preparation of the university course.

Voice training of players—both stars and prospective stars—became the particular field of MacDonald's endeavor, and for that he called into play an improved form of the Telephonograph, with which he and Dean Immel had been experimenting.

Training of the voice for speaking parts in auditions is purely a physiological problem, MacDonald told the writer on the occasion of a Chicago convention of 700 members of the National Association of Teachers of Speech. It is a study of muscles and cords. And that was the reason for the devising of the charts.

Harry Rapp, associate producer of Metro-Goldwyn-Mayer, inspired MacDonald to draw up the classifications when Rapp found necessary a workable scheme for listing vocal qualifications—and defects—of players preliminary to casting for dialogue productions.

There were two directions in which such a system was required. In the first place, proven stars of the silent screen were so great an original investment on the production budgets that it was imperative that any defects in their voices for auditions be detected at once and corrected, if possible. Secondly, development of new players called just as imperatively for proper teaching in speech, and that teaching could come efficiently only if the whole subject were properly classified.

Professor MacDonald, formerly a star of the legitimate stage, took down the old Greek lexicon, and from the Greek roots of words and their combinations derived a new dictionary of terms to cover every phase of the characteristics of the human voice.

An experimental diagnosis sheet for speech classification was devised, as shown herewith in the record of Anita Page, young Metro-Goldwyn-Mayer player. Miss Page had had no training whatever on the speaking stage. Her voice was classified under the headings of "general terms," "vocal qualities," "pitch or range" and "defects." Under "general terms" were included such matters as accent, cadence, inflection and modulation. Vocal qualities from which her classification was drawn included heavy voice, light, hard, full, mellow, sepulchral, and a host of others. The gamut of range was covered in a third classification, and possible defects such as deafness, stammering, lisping and hissing were covered in a fourth column.

The use of the Telephonograph was so skilfully planned, that much of the time the "patient" did not know that by means of a microphone the characteristics of her voice were being registered—and jotted down—in another room. Professor MacDonald said that in an incredibly short time improvements were noted from the training that followed a classifying of the voice's needs.

And—possibly more important—the player herself was able, after first hearing of the record taken of her voice, to correct a number of errors both in enunciation and in emphasizing of certain tones, MacDonald declared.

A chart of standard speech terminology, was evolved from these beginnings. This chart also is reproduced.

The Speech Work Sheet

General Terms

Accent

Cadence

Inflection

Modulation

Vocal Qualities

Pitch or Range

Defects

General Terms

Accent

Cadence

Inflection

Modulation

Vocal Qualities

Pitch or Range

Defects

Vocal Qualities

Pitch or Range

Defects

Vocal Qualities

Pitch or Range

Defects

Pitch or Range

Defects

Pitch or Range

Defects

Ready for Release:
"THE HAUNTED LADY"
with Laura LaPlante

WESLEY RUGGLES

Productions

In Preparation:
 Dialog-Harmony Feature with
PAUL WHITEMAN
 And His Band

All-Talkie
"The Shannons of Broadway"
 with James and Lucile Gleason



Theodore Lorch

"The Show Boat"—*Universal*
 "The Canyon of Adventure"—*First National*
 "The Royal Rider"—*First National*



Al Thompson

Educational Studio
Does Not Require A Double
He-6315



William Collier Jr.

SUGGESTED NAMES FOR TALKING PICTURES

*I*N a campaign conducted by "Exhibitors Herald-World" to take out of the lexicon of the public that opprobrious concoction, "talkie," and place in its stead a word worthy of the dignity and decency that the new wonder of the screen already has merited, more than 250 names were suggested by the public and the motion picture industry. Among the names suggested are these:

A	F	P	
ACTORPHONES	FLIKISOUND	PARAVIEWS	SYMPHONY PICTURES
ACTORGRAPH	FILMOTALK	PHOTOVOX	SOUNDSCENES
ACTORPHONE	FONOFILM	PICTOLOG	SOUNDAPHONE
AMP-PLAY	FONOPLAY	PARL-PICTURE	SYNEMA
AUDICINE	FOTO-PONE	PARL-PLAY	SOMATIC
AUDIMA	FOTOGRAPH	PAKAFILM	SOMO
AUDIMAGO	FOTOVOX	PHONOCINEMA	SONOTONE
AUDIOGRAPH	FOTOX	PHONOPICTURE	SOUND-MOVIES
AUDATONE	FONOFOTOS	PHONOPLAY	SPEAKIE
AUDIBLE CINEMA	FOTOVIL	PHONO-ART	
AUDIO-PLAY		PHONO-PHOTOS	T
AUDIO PICTURES		PHOTOPHONIC	TALK-ART
AUDOMOTO	GRAPHO-ART PICTURES	PHONIE	TALKO
AUDIVISION	GRAPHATONE	PHONOFILM	TALKATURE
AUDIFILM	GRAPHOPHONE	PHOTOPHONE	TALKING PICTURE
AUDIES		PHOTOTONE	TALKOLOG
AUDIOGRAPH		PHOTOVOX	TAUKIFILM
AUDIEN	HERANC	PHOTONE	TALKSCENE
AUDIBLE PICTURES	HERANCE	PHOTORALS	TALKIE
AUDIGRAPH	HEARITAU	PICTALK	TAXITONE
AUDIFILM	HEARAVU	PICTAPHONE	TELASHOW
AUDIVISION	HUMANITONE	PICTOPHONE	TELME
AUDIMO		PICTORAL	TONIO
AUDOPHONE		PICTORALS	TONOGRAPH
AUDIO-PICTURE		PICTURETONES	
AUD-PHONE		PICTONE	V
ALIVU		PICTOVOX	VENTILICENE
		PICTAPHONE	VENTRILLO
		PICTOLOG	VERHABLA
		PICTURETRON	VIBRATION
		PICTUREVOX	VIEWVOICE
		PROJECTAUK	VOICEVIEWS
			VIEWTONE
			VUTONE
			VUCON
			VOCAM
			VOTAVOX
			VOCAPHOTOS
			VOCAFILM
			VISTATONE
			VISION-TONE
			VISATONE
			VISATONIC
			VISITONE
			VISAPHONIC
			VISITONE
			VISIPHONE
			VISIAPHONE
			VISATONIC
			VITAPHONE
			VITATONE
			VITONE
			VIVAVOX
			VITASCOPE
			VOCAREEL
			VOCIMA
			VOXIMA
			VISIATONE
			VITAPHONICS
			VOISET
			VOCAL FILM
			VOCAL PHONE
			VOCOIE
			VOICEPHONE
			VOICE-A-PHONE
			VIVAPHONE
			VOICINEMA
			VOISHO
			VOXFILM
			VOYSERD
			Z
			ZONOFILM



Barney Hellum

Barney Google Comedies
Darmour-R K O



Ben Hendricks, Jr.

"The Toilers"—*Tiffany-Stahl*.
"Waterfront"—*First National*.
"The Fog"—*British Dominion*.



BORIS CHARSKY

"Captain Lash"—Fox
"The Red Dance"—Fox
"Thru Different Eyes"—Fox



"The Tell Tale Heart"

"Blindfold"

"The Sin Sister"

By Q. E. D.

"Blindfold" Provides Plenty Of Fast Action — Charles Klein Shows Considerable Ability In Direction Of New Coe Script

"BLINDFOLD" moves faster than a tap dancer's feet. There may have been a bit of drag in the early parts of the first reel, but after that boy! We just held our hat during this film at the New Theater. Court trials are disposed of in half a reel during hold-ups in less. We finally got into the spirit of the thing and we want to tell you that we had a corking good time.

THE direction is by one Charles Klein. This Mr. Klein hails from Germany, and we understand that

Charles Klein

Director
William Fox
Productions

MAKING THE SILENT SCREEN TALK

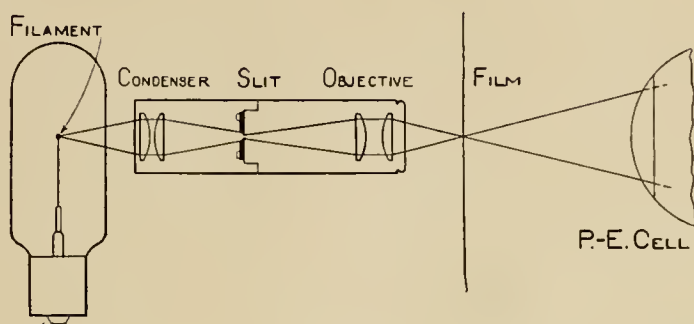
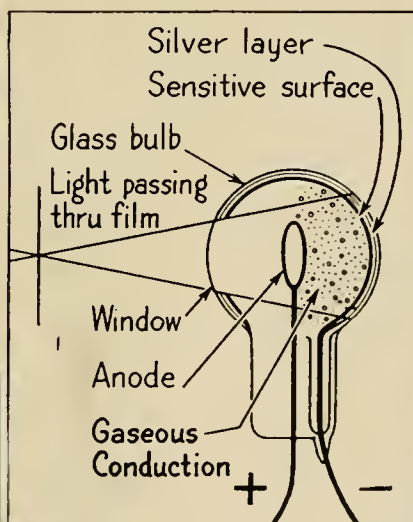


Figure 1.

Above: Diagram of optical system of sound pick-up in the Movietone method of sound-on-film. The P-E, or photo-electric cell, is the "heart" of sound pictures by the film method. It is this cell which changes a beam of light into speech and music.



Above: Section of Photophone film, another sound-on-film method. Note sound track at right.



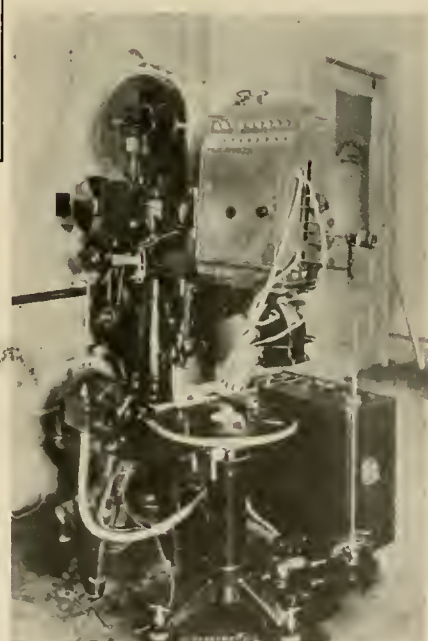
Above: The photo-electric cell used in the Movietone method of sound-on-film reproduction.

Left: The sound-proof camera booth used in producing sound pictures by the Vitaphone, or sound-on-disc, method.

Right: The projection machine gives the audience both visual and audible entertainment by the Vitaphone method.



Above: Section of Movietone film. The light track, or speech, is the shaded strip at the right.





Frank Reicher

Actor-Director

"Mask of the Devil"—MGM
 "Someone to Love"—Paramount
 "His Captive Woman"—First National
 "The Fog"—British Dominion
 "Strange Cargo"—Pathe
 "Napoleon's Barber"—Fox
 "The Missing Man"—Pathe



ROLAND DREW

"Ramona"—United Artists
 "Lady Raffles"—Columbia
 "Broadway Fever"—Tiffany Stahl
 "Evangeline"—United Artists



Robert Wilber

"Wilderness Patrol." *Bischoff*
 "The Last Command." *Paramount*
 "The Stool Pigeon." *Columbia*
 "The Way of the Strong." *Columbia*
 "The Gate Crasher." *Universal*



PAT HARMON

"The Haunted Ship"—Tiffany-Stahl
 "Waterfront"—First National
 "The Sideshow"—Columbia
 "Sal of Singapore"—(Pathe Talking Picture)



RECORD GROSS RECEIPTS

Record weekly gross receipts of leading theatres in America for 1928 are represented on this and following pages. The screen entertainment responsible for these records also is listed

Albany

Theatre	Gross
Leland	\$ 8,000
This was the week of February 13, with MGM's "West Point." A 25 cent admission house.	
Ritz (Mark)	9,000
This was the week of October 29, with Warner Brothers "State Street Sadie." A 35 cent house.	
Strand (Mark)	16,000
This was the week of October 1, with Warner Brothers "The Singing Fool." A 50 cent house.	

Chicago

Theatre	Gross
Granada	\$ 52,463
This record gross was made during the run of Warner Brothers' "The Jazz Singer."	
Marbro	58,686
This record was made by R K O's "Hit of the Show," with Eddie Cantor in personal appearance.	

Cleveland

Theatre	Gross
Allen	\$ 28,000
This was the week of March 24, with Paramount's "Red Hair." Mae Murray's personal appearance with "Serenade" the week of January 15, topped this figure, however.	
Hippodrome	17,000
This was the week of October 20, with Fox's "Four Sons."	
Palace	30,000
This was the week of September 22, with Fox's "Street Angel."	
State	37,000
This was the week of September 1, with Our Gang in personal appearance and MGM's "The Cameraman."	

State	30,000
This was the week of September 15, with Warner Brothers "Lights of New York."	
Stillman	25,000
This was the week of November 11, with Warner Brothers "The Singing Fool," which played the house seven weeks.	

Des Moines

Theatre	Gross
Capitol
No actual figures available, although First National's "Show Girl," holds the record gross for the year.	
Des Moines
No actual figures available, although Warner Brothers "The Singing Fool," holds the record gross for the year.	

Kansas City

Theatre	Gross
Mainstreet	\$ 36,700
This was the week of September 30 with First National's "Lilac Time."	
Midland	30,000
This was week of July 8, with United Artists "Ramona."	
Newman	35,500
This was week of November 10, with Warner Brothers "The Singing Fool."	
Pantages	16,000
This was the week of August 30, with "Port of Missing Girls."	
Royal	9,000
This was the week of November 3, with Paramount's "Begars of Life."	

Los Angeles

Theatre	Gross
Carthay Circle	\$ 25,000

(Seats 1650. Prices 75c, \$1 and \$1.50)

This record gross was made the second week of the 10 week run of First National's "Lilac Time." This was the biggest week in the history of the house.

EXTENDED RUNS

"Four Sons"	8 weeks....\$ 92,000
"Fazil"	7 weeks.... 53,300
"Lilac Time"	10 weeks.... 145,800
"Mother Knows Best"	6 weeks.... 56,800
"Interference"	5 weeks.... 43,650
"The Barker"	6 weeks.... 55,400
Chinese (Grauman's)	32,500
(Seats 1954. Prices 75c, \$1 and \$1.50)	

This record gross was made by "White Shadows of the South Seas," an MGM picture.

EXTENDED RUNS

"The Circus"	18 weeks....\$385,600
"The Trail of '98"	10 weeks.... 128,000
"White Shadows of the South Seas"	11 weeks.... 241,000
"Noah's Ark"	12 weeks.... 193,100
Criterion	20,000
(Seats 1500. Prices 50c and 65c)	

This record gross was made by "In Old Arizona," a Fox production.

EXTENDED RUNS

"The Jazz Singer"	9 weeks....\$102,960
"In Old Arizona"	(still running) 4 weeks
Paramount	69,750
Paramount	37,000

Originals

Adaptations



DOROTHY YOST

Metro-Goldwyn-Mayer

(Seats 3600. Prices 75c and \$1)	
This record gross was made by "The Gay Defender," a Paramount picture.	
State (Loew's)	40,000
(Seats 2400. Prices 50c, 65c and \$1)	
This record gross was made by "Our Dancing Daughters," an MGM picture.	
United Artists	29,800
(Seats 2100. Prices 50c, 65c and \$1)	
This record gross was made by "My Best Girl," a United Artists picture.	
EXTENDED RUNS	
"My Best Girl"	
..... 3 weeks.....	\$ 61,300
"The Tempest"	
..... 3 weeks.....	56,000
"The Man Who Laughs" 2 weeks.....	28,200
"Two Lovers"	
..... 3 weeks.....	48,000
"The Dove"	
..... 3 weeks.....	55,900
"Woman Disputed"	
..... 3 weeks.....	48,000
"The Awakening"	
..... 2 weeks.....	33,000
"The Rescue"	
..... 2 weeks.....	30,000
Warner Brothers	39,000
(Seats 2756. Prices 65c and 75c)	
This record gross was made by "The Singing Fool," a Warner Brothers attraction.	
EXTENDED RUNS	
"Tenderloin"	
..... 3 weeks.....	\$ 64,700
"Women They Talk	



Knute Erickson

From
1893 TO 1929
36 YEARS

Started as a partner of Mack Swain, billed as Erickson & Swain, with Belcher's Comedians. Went to New York and appeared in a musical act as Erickson & Sharp. We played at Tony Pastors. (also Hubers Museum. Ask Joe Keaton). Knew Buster Keaton when he was only so high. Did single Swedish musical act, and played the famous Koster & Beal Music Hall. Starred in the Swedish dialect play "YON YONSON". Starred in Geo Broadhurst's "THE MAN FROM SWEDEN". Played in original "BUSTER BROWN" Co. Starred in the musical comedy "THE SEMINARY GIRL," and created the character of PUFFY PAN, which was later used in nine other productions. Played with Eddie Foy in "The Orchid" at the Herald Sq. Casino Theatres. Trixie Friganza was the lead. Maud Fulton & Lillian Lorraine started on the road to fame with this show. Was principal comedian with "His Majesty," featuring Blanch Ring. Starred in Jesse L. Lasky's gigantic vaudeville acts "AT THE WALDORF" & "ON THE HOUSE TOP." Played on Orpheum Circuit in single character act. Played principal comedy part in Jos Howards musical comedy "FRIVOLOUS GERALDINE." Starred in revival of "The Seminary Girl." Starred in the Musical comedy "HE'S IN AGAIN." Played comedy character part with Blanch Ring in "Broadway & Buttermilk." Went to France. Headed all soldier show "The Floppas Up." Came to Hollywood. Got first chance in the movies with Jos Cruze's production for Paramount named "Gasoline Gus" playing "Scrap-Iron" Swenson. Played leading role in Emory Johnson's sea story "THE NON-STOP FLIGHT." Dolores Del Rio's father in "The Red Dance." Dorothy Mackall's father in "WATERFRONT." Principal character part in "Scarlet Seas" starring Richard Barthelmess. Just finished principal character part of Uncle Dini in the first National's forthcoming VITAPHONE picture "THE SQUALL."

Sincerely Yours

Knute Erickson.

Permanent address:
Actors Equity Ass'n N.Y. CITY
Telephone 5 (HOLLYWOOD) GR. 9754-HO. 4102

About .. 2 weeks....	53,000
"Lights of New York"	
..... 4 weeks.....	100,000
"The Terror"	
..... 4 weeks.....	104,000
"State Street Sadie"	
..... 2 weeks.....	51,000
"The Singing Fool"	
..... 6 weeks.....	192,400
"On Trial"	
..... 4 weeks.....	81,400
"The Home Towners"	
..... 2 weeks.....	45,000

Milwaukee

Theatre	Gross
Alhambra	\$ 26,000
Universal's "Uncle Tom's Cabin" drew this record gross during its record run in October.	

Minneapolis

Theatre	Gross
Hennepin-Orpheum	
Actual gross not obtainable, although record picture of year was "Warming Up" (Paramount), played during week of July 28.	
Minnesota	
Actual gross not obtainable, although record picture of year was "Excess Baggage" (MGM), played during week of September 23.	
State	
Actual gross not obtainable, although record of picture of year was "The Singing Fool" (WB), played during three weeks, October 12-November 2.	

Montreal

Theatre	Gross
Palace	\$ 22,000
This was the week of September 1, with Fox's Movietone, "Street Angel."	

New Haven

Theatre	Gross
Bijou	\$ 9,000
This was the week of October 5, with MGM's "Excess Baggage."	
Fox Poli	29,000
This was the week of November 22, with MGM's "Our Dancing Daughters."	
Olympia	33,000
This was the week of September 23, with Paramount's "Wings."	
Roger Sherman	27,000
This was the week of September 30, with Warner Brothers "The Singing Fool."	

New York City

Theatre	Gross
Capitol	\$ 98,249
This was the week of October 7, with MGM's "Dancing Daughters."	
Paramount	90,000
This was the week of September 21, with Paramount's "Docks of New York."	
Rialto	50,000
This was the week of January 21, with Paramount's "The Last Command."	
Rivoli-United Artists	50,000

This was the week of April 7,
with Paramount's "Speedy."
Roxy 143,924
This was the week of August
11, with Fox's "Four Sons."
Strand (Mark) 80,000
This was the week of January
7, with United Artists "The
Circus."

Omaha

Theatre
Riviera \$ 34,000
This was the week of October
12, with Warner Brothers "The
Singing Fool." Twenty-nine
shows were played.

Ottawa

Theatre
Regent \$ 14,500
This was the week of Decem-
ber 29, with Fox Movietone's
"Street Angel."

Portland

Theatre
Blue Mouse \$ 6,155
This was the week of July 20,
with Warner Brothers "State
Street Sadie."
Broadway 25,000
This was the week of Septem-
ber 15, with Paramount's
"Wings," which played 16 days.
Music Box 28,000
This was the week of October
15, with Warner Brothers "The
Singing Fool," which played for
four weeks.
Oriental 18,500
This was the week of August
25, with Universal's "Uncle
Tom's Cabin," which ran two
additional weeks.
Portland 25,000
This was the week of March
16, with First National's "Night
Watch." Eddie Peabody was
on the bill this week.
United Artists 8,000
This was the week of March
16, with United Artists "Two
Lovers," which ran another
week.

St. Louis

Theatre
State \$ 45,200
MGM's "Baby Mine" was on
the bill the week of February
10, when this record gross was
made. Also on the bill was Al
Jolson in personal appearance.
State 42,300
During the week of January 21
"The Student Prince" (MG
M) pulled the above gross.

San Francisco

Theatre
Warfield \$ 41,800
MGM's "A Woman of Affairs"
drew this record gross at the
Warfield during the week of
December 29.

Toronto

Theatre
Tivoli \$ 18,000
This was the week of Novem-
ber 24, with First National's
"Lilac Time."

NORMAN Z. McLEOD

DIRECTOR

WM. FOX STUDIOS

ARTHUR FORDE

Production Manager

8 YEARS CHRISTIE FILM CORP.

5½ YEARS LOIS WEBER PRODUCTIONS

2 YEARS TOM MIX PRODUCTIONS

15½ YEARS

Hal Mohr

Cinematographer

"Noah's Ark"

"The Last Warning"

"BROADWAY"

PANDRO S. BERMAN

Chief Film Editor

Columbia Pictures

Casting
Director
Henry King
Productions



J. Wellington Scott

Tivoli 15,000

This was the week of June 3,
with United Artists "Ramona,"
a silent picture.

Uptown 19,000

This was the week of Novem-
ber 3, with Fox Movietone's
"Mother Knows Best."

Uptown 16,000

This was the week of April 7.

with Paramount's "Speedy," a
silent picture.

Winnipeg

Theatre
Metropolitan \$ 19,000
This was the week of Novem-
ber 10, with MGM's "Danc-
ing Daughters."



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SYDNEY LEVEE

Educational Studio
Scenarios



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Jack White Prods.
Film Editor



P. D. MACKENZIE

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PRESENTATION ACTS

A department devoted to facts, figures and personalities concerned with that phase of theatre entertainment which is offered in conjunction with motion pictures in large theatres of the country

By A. RAYMOND GALLO*

THE Motion Picture Almanac, in the following facts and figures, offers the most authoritative information yet presented concerning that important phase of motion picture entertainment, Presentation.

The word itself may seem insignificant, yet the field of entertainment which has adopted that name is one of the most comprehensive, and during the last five years it has become an integral part of motion picture entertainment in the de luxe, or larger, theatres of the country.

In speaking of Presentation we do not necessarily mean a policy of bandshows and stage prologues. We refer rather to any form of stage entertainment presented in a motion picture theatre, or a theatre offering a combination policy of motion pictures and some form of entertainment on the stage.

However, the real meaning of Presentation originated from stage prologues which for years were an important part of de luxe theatre entertainment. This dates back almost as far as the origin of motion pictures. S. L. Rothafel, better known as Roxy, was one of the first theatre men to have specialized in this policy. Several years ago Roxy first attracted nation wide attention for his splendid showmanship in motion picture stage offerings at the Alhambra theatre, Milwaukee.

*Mr. Gallo is presentation editor of EXHIBITORS HERALD-WORLD, the staff of which has compiled The Almanac.

Sid Grauman and his theatres in California have become world wide institutions for the spectacular stage prologues produced at his* houses during the premiere of super-photoplays. Balaban & Katz were probably the first theatre organization in Chicago to stage offerings of this sort. In fact long before the bandshow craze entered the field, Balaban & Katz and their loop theatre were the chief discussion of other circuits.

Although working on a smaller basis than at the present time, Fanchon & Marco really deserve the credit for introducing the unit idea. After the war Fanchon & Marco became deeply engrossed in the staging of dance numbers in motion pictures, and from that grew the idea of presenting stage talent intact in picture theatres on the West Coast. Their policy has now spread from Coast to Coast.

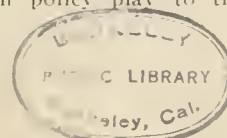
At that same time Paul Ash, the creator of the bandshow policy, tried out his stageband idea for the second time, while in the employ of Fanchon & Marco. Ash had considerable faith in the idea and felt that it would meet with success if properly handled. Fortunately, on his second trial, the policy began to gain popularity, and for several years Ash was the most popular personality on the West Coast. In the meantime, Balaban & Katz were steadily growing into one of the most powerful exhibiting organizations in

the country, and Sam Katz, its active head, was in search of a new policy for his de luxe theatres. He happened to be in San Francisco just about five years ago when Ash was at the height of his Western glory, and decided that a similar policy in Chicago, and later all over the country, would increase the patronage at de luxe motion picture theatres.

It is now more than four years since Ash came to Chicago with his policy and duplicated the success which he made in San Francisco, and has since conquered Eastern laurels so that he now occupies an unique position of being the widest known motion picture theatre personality in the industry.

When motion picture theatres began to present stage talent in conjunction with their motion pictures, vaudeville theatres merely chuckled at the idea instead of fortifying themselves against the new competition. The result of it is that motion picture theatres have practically taken away not only the leading talent which has been the chief source of income of vaudeville theatres, but also much of the patronage of those theatres.

When a business can entertain millions of people a year at a gross of over \$250,000,000 at the box offices of more than 300 de luxe motion picture theatres, it then can be classified as a permanent institution. Not only does the Presentation policy play to that



enormous amount of amusement seekers but it also has on its payroll more than 17,000 people, including artists, musicians and staffs. These 17,000 people receive more than \$2,000,000 a week in salaries, or over \$100,000,000 a year.

More than \$300,000 a week is expended on the construction of sets and other stage unit equipment, including designing and renting of costumes. There are more than 1,000 girls employed for house ballets and more than 5,000 musicians for stagebands and pit orchestras. In these houses there are 1,000 masters of ceremonies and 200

musical directors. There are over 5,000 organists playing in motion picture theatres, of which nearly 100 of them receive attractive salaries as solo organists.

In order to convince you of the magnitude of Presentation, we offer the following facts and figures:

Weekly Salaries and Costs

CLASSIFICATION	NUMBER	COST
Musicians	6,500	\$1,000,000
Artists	2,500	500,000
Masters of Ceremony.....	1,000	500,000
Organists	5,000	500,000
Musical Directors	200	50,000
Ballets	1,000	50,000
Production Staff	100	50,000

Costumes	50,000
Scenery	250,000

TOTAL \$2,950,000

To explain further some of these classifications, the weekly salary of a solo organist will reach the \$500 mark, with this sum increased in exceptional cases.

Masters of ceremony will range in weekly salary from \$250 to \$2,500, with cutins on gross often bringing the take above the \$2,500 figure.

An average team will receive in the neighborhood of \$550 a week, while members of the chorus will receive from \$35 to \$75, with expenses paid.

PRESENTATION ACTS TALENT

A

Abbott Girls, *Ballet*
Adams, Billy, *Comedian*
Adams & Rasch, *Comedy Songs*
Allen & Canfield, *Comedy Team*
Amoros & Jeanette, *Dancers*
Amiet, Lolita, *Blues Singer*
Andre & Duval, *Apache*
Apollon, Dave, *Dancing Entertainer*
Arbuckle, Corinne, *Songstress*
Atkins Sextette, Tommy, *Musical Comedy*

B

Bailey, Homa, *Singer*
Ball, Arthur, *Singer*
Barchi, Pietro, *Opera Tenor*
Barns, Charles, *Entertainer*
Basquette, Lina, *Dancer*
Bayes & Speck, *Black Face Comedians*
Beach, Drena, *Dancer*
Beck, Ed & Morton, *Comedians*
Bennett Brothers, *Tap Dancers*
Benny & Western, *Dancers*
Bernard, Fred, *Entertainer*
Bernoff & Josephine, *Adagio*
Blackstone, Nan, *Entertainer*
Bloom, Al & Gussie, *Dancers*
Blue, Ben, *Eccentric Dancer*
Bob, Bob & Bobbie, *Comedy Jugglers*
Boyce, George, *Dancer*
Boyd, Jean, *Comedian*
Born & Lawrence, *Comedy Team*
Brady, Florence, *Singer*
Brown & Baily, *Dancers*
Brown, Tom, *Saxophonist*
Buck & Bubbles, *Colored Comedians*
Burns & Kissen, *Comedy Singers*
Bushman, Jr., Francis X., *Sketch*

C

Cafery & Miller, *Dancers*
Chamberlin & Himes, *Musical Comedy*
Chang, Anna, *Chinese Entertainer*
Chase, Chaz, *Comedian*
Cohen, Sammy, *Comedian*
Colette Sisters, *Entertainers*
Corcoran, Red, *Banjoist*
Cori, Lenora, *Soprano*
Craig, Richy, *Comedian*
Crane, Cliff, *Eccentric Dancer*
Cropper, Roy, *Oporetta*

D

Dale, Ted & Jack, *Dancers*
Dancing Dwees, *Musical Comedy*
Darling Twins, *Musical Comedy*
Darrell, Bert, *Dancer*
DeCarlos & Louise, *Danc Team*
Dickson, Art, *Scotch Songs*
Dolores & Eddy, *Dancers*
Duncan Sisters, *Musical Comedy*

E

Eagle Feather, Chief, *Dancer*
Edgecomb Four, *Tap Dancers*
Elcota & Byrne, *Xylophonists*
Eline, Grace & Marie, *Musical Comedy*
Emilie & Romaine, *Adagio*
Etting, Ruth, *Singer*
Evans, Lee Barton, *Tenor*
Evans & Perez, *Acrobats*

F

Faye, Olive, *Dancer*
Ferguson, Jimmy, *Colored Entertainer*
Foster Girls, *Ballet*
Four Cheer Leaders, *Songsters*
Four Dictators, *Comedy Singers*

G

Gale, Al, *Singer*
Gamby-Hale Girls, *Ballet*
Gaskins, Pauline, *Musical Comedy*
Gatanos, The, *Apache*
Geraldine & Joe, *Entertainers*
Gerity, Julia, *Singer*
Getz, Coleman, *Comedian*
Gilroy, Agnes, *Dancer*
Gitz-Rice, Lieutenant, *Composer-Pianist*
Givot, George, *Comedian*
Glanville, Ruth, *Saxophonist*
Gordon & King, *Dancers*
Gordon, Myrtle, *Singer*
Gould Girls, *Ballet*
Gregory, Charles, *Entertainer*
Griffin, Joseph, *Tenor*

H

Hale Girls, Chester, *Ballet*
Hale, Joe & Willis, *Comedians*
Hall, Adelaide, *Colored Entertainer*
Hall, Willard, *Singer*
Hamilton, Frank, *Comedy Singer*
Hamilton, Maxine, *Musical Comedy*
Handers & Mills, *Comedians*
Hardy, Marcella, *Musical Comedy*
Harm & Nee, *Harmony Singers*
Hawks & Mack, *Entertainers*
Healy, Ted, *Comedian*
Heller & Riley, *Musical Comedy*
Higgie, Will, *Dancer*
Hill, Eddie, *Comedian*
House, Stanley, *Entertainer*
Hubert, Fritz & Jean, *Dancers*

I

Ishawaka Troupe, *Japanese Acrobats*

J

Jack & Jill, *Child Acrobats*
Jackson, Wally, *Comedy Dancing*
Jewel, Nell, *Singer*
Jolley, Charles, *Singer*
Johnson, Baby Dot, *Entertainer*
Johnson, Grace, *Singer*
Johnson, Jelly Bean, *Colored Dancer*
Johnson, Virginia, *Soprano*

K

Kalar, Phil, *Singer*
Kane, Babe, *Entertainer*
Karavaiff, *Russian Dancer*
Kaye, Muriel, *Tac Dancer*
Keene, Lew, *Colored Dancer*
Kennedy, Helen, *Entertainer*
Kentucky Jubilee Company, *Harmony Singers*
Kerenoff & Maree, *Adagio*
Ketch & Wilma, *Ventriloquist*
Kimiwa Japs, *Acrobats*
King, King & King, *Dancers*
Kirkland, Paul, *Comedian*
Kliest, Paul, *Singer*
Kochler & Edith, *Roller Skaters*
Kosloff Girls, *Ballet*

L

Lamberti, *Entertainer*
Lang, Jeannie, *Entertainer*
Lang, Nick, *Singer*
Lapierre, Anita, *Soprano*
LaSalle, Bob, *Comedian*
Lassiter Brothers, *Dancers*
LaVere, Earl, *Comedian*
Lee & Gould, *Comedy Singers*
Lee, Luella, *Dancer*
Lenore, Gypsy, *Acrobatic Dancer*
Lett Sisters & Louise, *Harmony Singers*
Lewis, Sid, *Comedian*
Lewis, Ted, *Entertainer*
Lime Trio, *Contortionists*
Lubin, Larry & Andre, *Musical Comedy*

Lucky Boys, *Athletes*
Luster Brothers, *Acrobats*
Lynd, Helen, *Characterization*
Lyndon & Farman, *Comedy Dancers*

M

Mall, Paul, *Black Face Comedian*
Mann, Jerome, *Impersonator*
Manning & White, *Dancers*
Marcotte, Ruth, *Soprano*
Markell & Faun, *Comedy Dancers*
Markert Girls, *Ballet*
Marseilles, Maurine, *Dancer*
Mason, Tyler, *Black Face Comedian*
Massart, Lillian, *Entertainer*
Mathews, Eddie, *Dancer*
Maureen & Sonny, *Dancers*
Maxwell, John, *Female Impersonator*
Maxwell & Lee, *Comedy Dancers*
McCullough, Carl, *Comedian*
McCune Sisters, *Musical Comedy*
McGill, Eddie, *Singer*
McKenzie & Bishop, *Comedy Singers*
Melino, Frank, *Comedy Dancer*
Middleton, Lucille, *Fan Dancer*
Midnight Trio, *Colored Dancers*
Miller & Peterson, *Dancers*
Moore & Lewis, *Comedy Dancers*
Morris & Rapp, *Comedy Team*
Morrison, Dorothy, *Entertainer*
Murphy, Senator, *Comedian*
Murray & Alan, *Comedy Singers*
Myers, Billy, *Singer*

N

Nazarro, Jr., Nat, *Comedian*
Nealy, Arthur, *Singer*
Nelson, Bob, *Comedian*
Niblo & Spencer, *Comedy Skit*
Nilsson, Walter, *Cyclist*
North, Jack, *Entertainer*
Novelle Brothers, *Comedy Pantomime*
Novello, Toots, *Clown*

O

O'Day, Nell, *Musical Comedy*

P

Packard, Helen, *Dancer*
Payne, Johnny, *Pianist*
Penner, Joe, *Comedian*
Pepito & Carthe, *Jazz Steppers*
Perkins, Johnny, *Comedian*
Pike, Raymond, *Dancing Juggler*
Ploner, Louise, *Singer*
Powell, Jack, *Black Face Comedian*
Powers, Stella, *Singer*
Prosper & Merit, *Acrobats*
Pruitt, William, *Singer*
Purl, Billy, *Comedian*

Q

Quinlan, John, *Singer*

R

Randall, Billy, *Entertainer*
Reed & Duthers, *Dancers*
Retter, Dezzo, *Comedian*
Richardson, Jazz Lips, *Colored Entertainer*
Roche, Doris, *Singer*
Rogers, Ginger, *Entertainer*
Ross & Edwards, *Comedy Singers*
Roy, Harry, *Dancer*
Rozelle, Charles, *Comic Entertainer*
Rubin, Pedro, *Ballet Master*

S

Samuels, Al & Ray, *Dancers*
Sarche, Bee, *Entertainer*
Schreck, George, *Playlet*
Senter, Boyd, *Clarinetist*

PAUL ASH



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Self-appointed Manager

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Sidare, Hal, *Acrobatic Dancer*
Singer's Midgets, *Lilliputian*
Slate Brothers, *Dancers*
Small, Paul, *Singer*
Snyder, Billy, *Comedian*
Sorel Girls, Felicia, *Ballet*
Spurr, Horton, *Dancer*
Stanley & Birnes, *Musical Comedy*
Stickney, Robert, *Stilt Dancer*
Stroud Twins, *Tap Dancers*
Sully & Thomas, *Comedy Chatter*
Sunshine Sammy, *Song and Dance*

T

Taylor, Irene, *Singer*
Telaak & Dean, *Comedy Chatter*
Tilden, Sally, *Entertainer*
Torney Dancers, *Ballet*
Tucker, Bert, *Song and Dance*
Tumbling Clowns, *Athletes*

V

Vale & Stewart, *Dancers*
Van, Vera, *Entertainer*
Vee, Evelyn, *Singer*
Vernon, Barbara, *Entertainer*

W

Wally & Zella, *Tap Dancers*
Walmsley & Keating, *Comedy Team*
Walton, Jules & Josie, *Dancers*
Walzer & Dryer, *Nut Comedians*
Warren & Gill, *Song and Dance*
Washington, George Dewey, *Colored Singer*
Watson, Milton, *Singer*
Welford & Newton, *Comedy Dancers*
Wellington Sisters, *Singing and Dancing*
Wells & Winthrop, *Dancing Comedians*
West, Buster, *Musical Comedy*
White Brothers, *Colored Entertainers*
White, Davey, *Dancer*
White, Marie, *Toe Dancer*
Whitmore, Doris, *Entertainer*
Williams & Ross, *Comedy Dancers*
Willis, Cy, *Comedian*
Wong, Joe, *Chinese Entertainer*
Wood, Britt, *Entertainer*
Wray, Gil, *Singer*
Wright & Douglas, *Comedy Novelty*
Wright, Helen, *Singer*

Y

York, Helen, *Prima Donna*

BY CLASSIFICATION

Acrobats

Evans & Perez
Ishawaka Troupe (*Japanese*)
Jack & Jill (*Child*)
Kimiwa Japs
Luster Brothers
Prosper & Merit
Shannon's Playtime Frolics

Adagio

Bernoff & Josephine
Emilie & Romaine
Kerenoff & Mavee

Athletes

Lucky Boys
Tumbling Clowns

Ballets

Abbott Girls
Foster Girls
Gamby-Hale Girls
Gould Girls
Hale Girls, Chester
Kosloff Girls
Markert Girls
Sorel Girls, Felicia
Torney Dancers

Ballet Master

Rubin, Pedro

Black Face

Bayes & Speck
Mall, Paul
Mason, Tyler
Powell, Jack

Clown

Novello, Toots

Colored Entertainers

Buck & Bubbles (*Comedians*)
Ferguson, Jimmy (*Entertainer*)
Hall, Adelaide (*Entertainer*)
Johnson, Jelly Bean (*Dancer*)
Keene, Lew (*Dancer*)
Midnight Trio (*Dancers*)
Richardson, Jazz Lips (*Entertainer*)
Washington, George Dewey (*Singer*)
White Brothers (*Entertainers*)

Comedians

Adams, Billy
Adams & Rasch (*Comedy Songs*)
Allen & Canfield
Bayes & Speck (*Black Face*)
Beck, Ed & Morton
Boydell, Jean
Born & Lawrence
Buck & Bubbles (*Colored*)
Chase, Chaz
Cohen, Sammy
Craig, Riehy
Getz, Coleman
Givot, George
Hale, Joe & Willis
Handers & Mills
Healy, Ted
Hill, Eddie
Kirkland, Paul
LaSalle, Bob
LaVere, Earl

Lewis, Sid
Mall, Paul (*Black Face*)
Mason, Tyler (*Black Face*)
McCullough, Carl
Morris & Rapp
Murphy, Senator
Nazarro, Jr., Nat
Nelson, Bob
Niblo & Spencer
Novelle Brothers (*Pantomime*)
Penner, Joe
Perkins, Johnny
Powell, Jack (*Black Face*)
Purl, Billy
Retter, Dezso
Snyder, Billy
Sully & Thomas
Telaak & Dean
Walzer & Dryer
Walmsley & Keating
Willis, Cy
Wright & Douglas (*Novelty*)

Contortionists

Lime Trio

Cyclist

Nilsson, Walter

Dancers

Ameros & Jeanette
Andre & Duval (*Apache*)
Basquette, Lina
Beach, Drena
Bennett Brothers (*Tap*)
Benny & Western
Bloom, Al & Gussie
Blue, Ben (*Eccentric*)
Boyce, George
Brown & Bailly
Cafery & Miller
Crane, Cliff
Dale, Ted & Jack
Darrell, Bert
DeCarlos & Louise
Dolores & Eddy
Eagle Feather, Chief
Edgecomb Four (*Tap*)
Faye, Olive
Gatanos, The (*Apache*)
Gilroy, Agnes
Gordon & King
Higgie, Will
Hubert, Fritz & Jean
Jackson, Wally (*Comedy*)
Johnson, Jelly Bean (*Colored*)
Karavaiff (*Russian*)
Kaye, Muriel (*Toe*)
Keene, Lew (*Colored*)
King, King & King
Lassiter Brothers
Lee, Luella
Lenore, Gypsy (*Acrobatic*)
Lyndon & Farman
Manning & White
Markell & Fann (*Comedy*)
Marseilles, Maurine
Mathews, Eddie
Maureen & Sonny
Maxwell & Lee (*Comedy*)
Melino, Frank (*Comedy*)
Middleton, Lucille (*Fan*)
Midnight Trio (*Colored*)
Miller & Peterson
Moore & Lewis (*Comedy*)
Packard, Helen
Pepito & Carthe (*Jazz Steppers*)
Reed & Duthers
Royce, Harry

A Master of Ceremonies Who IS Different

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AL KVALE

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BALABAN and KATZ

Now Directing the CHICAGO NORSHORE Theatre Stageband

Samuels, Al & Ray
Sidare, Hal (*Acrobatic*)
Slate Brothers
Spurr, Horton
Stickney, Robert (*Still*)
Stroud Twins (*Tap*)
Vale & Stewart
Wally & Zella (*Tap*)
Walton, Jules & Josie
Welford & Newton (*Comedy*)
Wells & Winthrop (*Comedy*)
White, Davey
White, Marie (*Toe*)
Williams & Ross (*Comedy*)

Entertainers

Apollon, Dave
Barns, Charles
Bernard, Fred
Blackstone, Nan
Chang, Anna (*Chinese*)
Colette Sisters
Ferguson, Jimmy (*Colored*)
Geraldine & Joe
Gregory, Charles
Hall, Adelaide
Hawks & Mack
House, Stanley
Johnson, Baby Dot
Kane, Babe
Kennedy, Helen
Lamberti
Lang, Jeannie
Lewis, Ted
Massart, Lillian
Morrison, Dorothy
North, Jack
Randall, Billy
Richardson, Jazz Lips (*Colored*)
Rogers, Ginger
Rozelle, Charles (*Comie*)
Sarche, Bee
Sheldon, Gene
Tilden, Sally
Van, Vera
Vernon, Barbara
White Brothers (*Colored*)
Whitmore, Doris
Wong, Joe (*Chinese*)
Wood, Britt

Impersonators

Lynd, Helen
Mann, Jerome
Maxwell, John (*Female*)

Instrumentalists

Brown, Tom (*Saxophonist*)
Corcoran, Red (*Banjoist*)
Elcota & Byrne (*Xylophonist*)
Glanville, Ruth (*Saxophonist*)
Senter, Boyd (*Clarinetist*)

Jugglers

Bob, Bob & Bobbie (*Comedy*)
Pike, Raymond (*Dancing*)

Midgets

Singer's (*Lilliputian*)

Musical Comedy

Atkins Sextette, Tommy
Chamberlin & Himes
Dancing Dewees
Darling Twins
Duncan Sisters
Eline, Grace & Marie
Gaskins, Pauline
Hamilton, Maxine
Hardy, Marcella
Heller & Riley
Lubin, Larry & Andre
McCune Sisters
O'Day, Nell
Stanley & Birnes
West, Buster

Pianists

Gitz-Rice, Lieutenant (*Composer*)
Payne, Johnny

Playlet

Schreck, George

Roller Skaters

Kochler & Edith

Singers

Amiet, Lolita (*Blues*)
Arbuckle, Corinne
Bailey, Ilomay
Ball, Arthur
Barchi, Pietro (*Opera Tenor*)
Brady, Florence
Burns & Kissen (*Comedy*)
Cori, Lenora
Cropper, Roy (*Operetta*)

Dickson, Art (*Scotch Songs*)
Etting, Ruth
Evans, Lee Barton
Four Cheer Leaders
Four Dictators (*Comedy*)
Gale, Al
Gerity, Julia
Gordon, Myrtle
Griffin, Joseph
Hall, Willard
Hamilton, Frank (*Comedy*)
Harm & Nee (*Harmony*)
Jewel, Nell
Jolley Charles
Johnson, Grace
Johnson, Virginia (*Soprano*)
Kalar, Phil
Kentucky Jubilee Company (*Harmony*)
Kliest, Paul
Lang, Nick
Lapierre, Anita (*Soprano*)
Lee & Gould (*Comedy*)
Lett Sisters & Louise (*Harmony*)
Marcotte, Ruth (*Soprano*)
McGill, Eddie
McKenzie & Bishop (*Comedy*)
Murray & Alan (*Comedy*)
Myers, Billy
Nealy, Arthur
Ploner, Louise
Powers, Stella
Pruitt, William
Quinlin, John
Roche, Doris
Ross & Edwards (*Comedy*)
Small, Paul
Taylor, Irene
Vee, Evelyn
Washington, George Dewey
Watson, Milton
Wray, Gil
Wright, Helen
Yorke, Helen (*Prima Donna*)

Sketch

Bushman, Jr., Francis X.

Song & Dance

Sunshine Sammy
Tucker, Bert
Warren & Gill
Wellington Sisters

Ventriloquist

Ketch & Wilma

ORGANISTS

A

Abel, Earl
Alexander, Joe
Amstein, Edgar
Anderson, Kenneth
Anthony, Jean

B

Ballard, Norma
Baraldi, Larry
Barrie, Stuart
Bennett, Bill
Berensten, Robert
Berry, Ramon
Billings, Bob
Bosch, Clarence
Brown, Albert F.

C

Campbell, Ted
Charette, W.
Charles, Milton
Clark, Grace
Clark, Merle
Copland, Ralph
Cordon, Don
Cowdry, William J.
Cowham, Bernard
Crawford, Jesse
Crawford, Mrs. Jesse
Cristole, Basil

D

Daniels, Harold
Davis, Paul
Dawn, Julia
Dayton, Faith
Demming, Bobby
Devine, Johnny
Dunstedter, Eddie

E

Espinosa, Don Pedro
Estes, Earl
Evans, Adolph
Evans, Alvin

F

Feibl, Fred
Fitch, Eddie
Flandorf, Walter
Fleming, Mildred
Ford, Eddie
Fossler, Dean
Francy, Francis

G

Geis, Hy C.
Goebel, Adolph
Grierson, Tom
Gross, Elsie Robbins
Gutow, Arthur

H

Haines, Chauncey
Hamilton, Wade
Hammond, Jake
Hanson, Eddy
Hayes, Arthur
Hilbloom, Mrs. Maurie
Hirsch, Hazel
Hoadley, Les
Houde, Ernest L.
House, Eddie
Huffman, J. Virgil
Hults, Arlo

I

Isham, Don

J

Johnson, Harold

Jolles, Harold

K

Keates, Henri A.
Kinsley, Frederick
Koch, Herbie
Kromar, Francis

L

Lee, Leonard
Leipert, Dick
Lohman, Louis
Lord, J. Wesley
Lyon, Harold

M

MacClain, Leonard
Maffie, Cornelius
Malotte, Albert Hayes
Martel, Arthur
Martin, Jack
Mauro-Cottone, Dr. M.
May, Edward
McCurdy, Marsh
Meeder, William H.
Meikel, Eddie
Meier, L. Carlos
Miller, Donald
Murtagh, Henry B.

P

Parks, Henry Francis
Perl, Harold
Piercy, Denzel
Pinhero, Stanley
Pond, Billy
Prado, Robert
Putz, Egon

R

Richter, Arthur

Rider, Harold
Ridley, Henrietta
Ronfort, Dr. G. W.
Russell, Eddie

S

Salvo, Leonard M.
Schreiner, Alexander
Sellers, Preston
Sellers, Mrs. Preston
Slosser, Milton
Smith, Leonard
Smith, McNeil
Stoves, Joseph

T

Taylor, Jack
Terry, Leo
Terry, Tom
Thomas, Jim
Turner, Ray

V

Van de Hoven, Charles
Velazco, Emil
Vlach, George

W

Wehh, Doc
Webber, Buddy
Welch, W. Remington
Wellner, Gabe
White, Frank
White, Lew
Wilkins, Ron & Don
Williams, Don
Williams, Sammy
Wright, Kenneth T.

Y & Z

Young, Dale
Zimmerman, Harry

MASTERS OF CEREMONY

A

Alberti, Oliver
Ash, Paul

B

Belasco, Al
Bell, Jimmy
Black, Ben
Bradfield, E. Max
Buck, Verne
Busee, Henry

C

Christie, Harlan
Christy, Joe
Claire, Ted
Clark, Hughie
Coons, Lindy
Cowan, Lynn

D

Davis, Charles
Deitrich, Roy
Delbridge, Del

E

Eddy, Wesley

F

Fay, Frank
Fisher, Mark

G

Galvan, Don

H

Heidt, Horace
Herman, Sam
Hope, Bob
Hyde, Alex

I

Ingram, John
Insirillo, Vic
Irwin, Charles

J

Jenks, Frank
Johns, Brooke
Joyce, Teddy

K

Kaley, Charles
Kayser, Joe

Kelly, Jack "Peacock"
Kosloff, Lou
Krueger, Bennie
Kvale, Al

L

Lampe, Del
Lampkin, Phil
Leary, Ted
Leasch, Paul
Loughton, Eddie
Lowry, Ed

M

Mack, Austin
Mack, Ted
Magill, Eddie
Masters, Frankie
Melson, Charlie
Meroff, Benny
Miller, Dave
Mills, Jay
Mitchell, Al
Morey, Al
Morgan, Gene

O

Osterman, Jack

P

Peabody, Eddie
Perry, Eddie

R

Rodemich, Gean
Roesner, Wait
Ross, Ben

S

Sacco, Tommy
Schooler, Dave
Specht, Paul
Spor, Paul
Stanley, Jack
Stevenson, Dean
Stroud, Charles

W

Watson, Monk
Whitmer, Ken
Williams, Fess
Wolf, Rube

MUSICAL CONDUCTORS

A

Adrian, Louis

B

Bakaneinikoff, Constantin
Benavie, Samuel
Bloom, Leon
Blumenthal, Morrie
Brader, Harry
Breeskin, Elias
Brown, Pete

C

Charninsky, Louie
Cherniavsky, Joseph

D

Davidson, Cecil
Davidson, Walter
Dumont, Adolph

E

Emerson, Howard

F

Forbstein, Leo
Frasik, Art
Frohman, Louis

G

Green, Burt

H

Hand, Armin
Henchel, Jimmy
Hilbloom, Maurie
Hill, Eddie
Hollander, Emil

J

Johnston, Orville

K

Kern, Eddie
Koestner, Joseph
Kornspan, Adolphe S.

L

Leonardi, Leonid
Litcher, Joie
Littau, Joseph

M

Marcelli, Ulderico
Meerte, Maurice
Mendoza, David

N

Nastrie, Jerry

P

Payton, Dave
Philipini, Don
Previn, Charles

R

Rappe, Erno
Reiser, Alois
Romanelli, Luigi
Rubinoff, Dave

Russo, Dan

S

Severi, Gino
Short, Albert
Silverman, Dave
Sobolewski, Maxim
Spitalny, H. Leopold
Stiska, Karl

T

Talbot, Irving

W

Weisenbreund, Joe
Werner, Edward
Winter, Calvin

Y & Z

Young, Victor
Zimm, Paul



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HENRI A. KEATES

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*"The Man Who Put Community
Singing on the Map"*

PERSONALITIES IN PRESENTATION ACTS

In this section are presented biographical sketches of celebrities who perform on the stage, at the organ and in the pit of motion picture theatres of the country.

ABEL, EARL: Organist, b. Chicago, Ill., May 26, 1899; blue eyes; p. Ada B. Inden and John T. Abel, non-professionals; e. Lane Technical high school and University of Chicago, S. A. T. C.; m. Lillian Lewis, non-professional; hy, golf and motoring. Solo organist at California theatre, Los Angeles; Tivoli, San Francisco; Majestic, Tulsa, Okla.; Auditorium, Berwyn, Ill.; Belmont, Chicago; Congress, Chicago; Texas, San Antonio, Texas.

ANTHONY, JEAN: Organist, r. n., Jean Anthony Greif; b. Walla Walla, Wash., December 16, 1898; h. 5 feet 9½ inches; brown hair; w. 155 pounds; p. Mary Nibler and John Joseph Greif, conductor of orchestras; e. Loyola high school, Missoula, Mont., and Gonzaga University, Spokane, Wash.; m. Loretta Monahan, non-professional; hy, organ.

ASH, PAUL: Master of ceremonies, r. n., Paul Robert Aschenbrenner; b. Saxony, Germany, February 11, 1881; h. 5 feet 11 inches; auburn hair and blue eyes; w. 170 pounds; p. Emily and Robert Aschenbrenner, mother, non-professional, father, musician; e. public school; m. Ida Gold, ex-professional; hy, cards (hearts preferred), golf, other outdoor sports. Started as piano player for Johnny Connors in Spring-

field, Ill., 1909. From 1909 to 1915 orchestra pit piano player at Grand Opera House in St. Louis, Mo., and musical director in Rock and Fulton's "Candy Shop" musical show, then played piano in many cafes on San Francisco's Barbary Coast. Latter part of 1915 organized his first orchestra, "Paul Ash and His Rag-o-Maniacs" and played at Odeon cafe, San Francisco. Paul Whiteman was first violinist and Ash piano player. In 1916 got first job as musical director in pit of Sid Grauman's Strand theatre, San Francisco. Then leader of Arcadia ballroom, San Francisco. Served in World War with U. S. Marines. Returned and toured country as musical director in Fanchon & Marco's "Let's Go." Then organized first band-show policy at Granada, Oakland, Cal., with nine men including Chester Haslett, saxophone, and Wilbur Hall, trombone (both later with Whiteman), Joe Seimei, drums (later at Paramount theatre, New York), Frank Segress, first trumpet, and Ash at piano. All went to T & D theatre, Oakland, and after six weeks were engaged by Jack Partington for Imperial theatre, San Francisco. House too small and stage-band moved after two weeks to Granada, San Francisco, where it stayed four years. Then to McVickers, Chicago, for one year. Opened Balaban & Katz Oriental, Chicago, and there two years. Next to Paramount, New York, for

five months, back to Oriental, then opened Brooklyn Paramount November 24, 1928. Screen experience, newsreels and one short feature.

ADRIAN, LOUIS: Musical conductor, r. n., Leonidas Methenitis; b. Athens, Greece, May 23, 1901; h. 5 feet 7 inches; black hair and brown eyes; w. 138 pounds; p. Kathrene and Anton Methenitis, non-professionals; e. West Division high school, Milwaukee, Wis.; hy, all kinds of sports. Musical director for B & K for several years. Now conducting orchestral overtures at B & K Norshore, Chicago.

BARBER, JIMMIE: r. n., James Henry Barber; b. Greenville, N. C., February 27, 1901; h. 5 feet 9 inches; brown hair and eyes; w. 148 pounds; p. Missouri Eller Corbett and the late Marshall Brown Barber, non-professionals; e. Greenville high school; hy, athletics and music. Three years stage experience and has appeared with the Capitol Quartette, the Dictators, in Publix units and in musical comedy.

BERRY, RAMON: Organist, r. n., Charles Raymond Berry; b. Sioux Falls, S. D., January 9, 1906; h. 5 feet 7 inches, brown hair and eyes; 125 pounds; p. Jessie A. and Charles



Joe McKenna

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VEST POCKET EDITION



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Comedy and Presentation
Will Consider Offers for
Talking Pictures

Direction—Wm. Morris

L. Berry, non-professionals; e. Sioux Falls high school. Began piano study at 5 under Claude Gonvierre in Sioux Falls; first recital at 10; began pipe organ study at 13; organist, First Presbyterian church, Sioux Falls, 1919-24; also organist at Sioux Falls theatres; concert organ study in St. Paul, Minn., under Prof. G. H. Fairclough, summers of 1922 and 1923; organist, Merriam Park Presbyterian church, St. Paul, 1923; Princess theatre, St. Paul, 1923; theatre organ study in Chicago under Claude B. Ball, 1925; solo organist, Irving theatre, Chicago, 1925-26; opened Fargo theatre, Fargo, N. D., for F & R, March 15, 1926, as solo organist; solo organist at Alamo theatre, Chicago, 1926-28; president, Chicago Society of Theatre Organists, 1929; at present guest organist for Lynch circuit, Chicago, and has appeared in concert in Sioux Falls, Fargo, St. Paul and Chicago; also is instructor at Ball Theatre Organ School, Chicago.

BILLINGS, ROBERT: Organist, r. n., same; b. Macon, Mo., April 5, 1900; h. 5 feet 7 inches; black hair and brown eyes; w. 140 pounds; e. West Division high school, Milwaukee, Wis.; m. non-professional; hy, golf, all other sports. Was recording organist for Q. R. S. Music Roll company for one year, and six years with U. S. Music Roll Company. Recorded handplayed rolls, classical to foxtrots, put in novelties and expression. Entire family musicians. Father an inventor of improvements on musical instruments. Also studied voice extensively.

BROWN, ALBERT F.: Organist, r. n., same; b. New York City in 1895; h. 5 feet 9 inches, dark brown hair; w. 140 pounds; hy, motoring. Creator of organ scrim presentations and playlets. Concert organist for Radio Station WJJD, Mooseheart, Ill., 1927-28. Creator of "Organ-Phone" amplification of voice via microphone at organ console. Organist for 10 years and soloist for 7 years. Was at Rialto, New York, with Dr. Hugo Reisenfeld. Guest soloist for all B & K Chicago theatres 16 weeks. Opened Granada for Marks Brothers in 1926 and still with Marks Brothers as featured soloist.

CHAMBERLIN, PEGGY: b. San Francisco, Cal., November 3, 1905; h. 5 feet 3 inches; curly brown hair and blue eyes; w. 110 pounds; p. Jenny Nelson and William Chamberlin, professionals; e. Classical high school. Stage experience appearing as comedienne in Tait's Cafe, San Francisco, 1922; Marquard's Cafe, San Francisco, 1923-1923; and West Coast theatres 1924-1927. Also appeared in picture houses in Chicago and New York and about six months later joined Ziegfeld's Follies as featured comedy dancer from 1927-1928; thence to Europe and appeared in London's Kit Kat Club and in Paris cafe des Ambassadeurs. At present with Radio-Keith-Orpheum vaudeville.

CHANG, ANNA: Song and dance, r. n., same; b. San Francisco, August 21, 1910; h. 5 feet; black hair and brown eyes; w. 100 pounds; p. Mr. and Mrs. F. S. Chang; e. Francisco high school, San Francisco. Stage experience with Publix units and Fanchon & Marco at San Francisco Orpheum. Has appeared in three Vitaphone productions.

COHEN, SAMMY: Screen player, r. n., same; b. Minneapolis, Minn., December 8, 1902; h. 5 feet 8 inches; brown eyes; w. 145 pounds; p. Anna and M. Cohen; e. Los Angeles high school; hy, all athletics. Has had seven years' stage experience and three years on screen.

COWDREY, BILL: Organist, r. n., William J. Cowdrey; b. Cleveland, Ohio, March 18, 1896; h. 5 feet 10 inches; brown hair and blue eyes; w. 130 pounds; p. Mary Jackson and John Cowdrey, non-professionals; e. Central high school, Cleveland, Ohio; m. Anna K. Weislogel of Chillicothe, Ohio, non-professional; hy, philately, train and locomotive pictures. Was organist at Sherman theatre, Chillicothe, from July, 1923 to June, 1928; Smoot theatre, Parkersburg, West Va., June, 1928, to January, 1929. At present is studying at Emil Velazco's Theatre Organ School in New York City.

CRAWFORD, JESSE: b. Woodland, Cal., 1895; public schools, Portland, Ore.; m. Helen Anderson, professional. One year in repertoire. Started musical career as trumpet player in orphanage band, then became pianist in "rep" shows. Began as theatre organist in Spokane, Wash., about 15 years ago; and since then has appeared in Publix theatres in Seattle, Los Angeles, San Francisco, Chicago and at present at the Paramount theatre, New York City.

DANIELS, HAROLD: Organist, r. n., Harold Francis Daniels; b. Henry, Ill., March 9, 1902; h. 5 feet 9½ inches; hair and eyes brown; w. 156 pounds; p. Mary C. and George H. Daniels, non-

The Greater Drunkard Dancers

FRITZ HUBERT JEAN



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MARBRO

**THEATRES
CHICAGO**

GRANADA

professionals; e, Henry Township high school, and University of Illinois; m, E. Lillian Cusack, non-professional, June 5, 1926; hy, Baby Dorothy, 14 months old, golf and community organ solos. Featured organist in motion picture theatres for several years.

DAVIDSON, CECIL: r, n., Cecil Irvin Davidson; b, Chicago, Ill., October 27, 1904; h, 5 feet 7½ inches; black hair and brown eyes; w, 145 pounds; p, Rose and Maurice Davidson, non-professionals; e, Harrison high school, Chicago, Ill.; hy, raising chow dogs. Stage experience as conductor of orchestra since the age of 15. Was considered the youngest leader in America. Started leading orchestra for Ascher Brothers in Chicago at the West Englewood theatre and after a successful engagement of one year left there to go to Shaefer Brothers' Crystal theatre with an orchestra of 16 men. At that time band was considered one of the finest in Chicago and after four consecutive years of success left there to open the Belpark theatre for Balaban & Katz. Was then sent to the North Center theatre where he has been ever since doing master of ceremonies for the stage-shows and conducting pit orchestra. Also writer of several numbers to be released soon.

DETRICH, ROY: Master of ceremonies, r, n., Roy Dieterich; b, on farm near Sandwich, Ill., August 22, —; h, 5 feet 11 inches; brown hair and hazel eyes; w, 174 pounds; p, Phoebe and Lewis Dieterich, non-professionals; e, Sandwich high school; m, Jennie Griff, professional; hy, horseback riding and trips through the big woods. Became choir master at Baptist church at Hammond. Sang "Nanki Po in Catholic church production of "Mikado," rehearsed by Prof. Charles Sindlinger, Chicago voice teacher, and staged by George Herbert. Joined Olympic Opera Company and sang tenor roles of about 20 light operas for two seasons. Then went into vaudeville and teamed with a comedian, doing the straight man. First partner was Fred Warren, blackface comedian, and then Herbert Ashley. Eight years ago came to Chicago and sang for B & K for three and one-half years, appearing in rotation, starting at Chicago theatre, the Tivoli and the Riviera. Also played the Kunsky theatre in Detroit for long runs and F & R theatres in St. Paul and Minneapolis, and the Capitol, Cooney Brothers' National Playhouses, for 50 weeks. Opened at Avalon in Chicago January 2, 1928 as master of ceremonies and conductor.

DEVINE, JOHNNY: r, n., John B. Devine; b, New York City, October 23, 1897; h, 5 feet 4 inches; light hair and blue eyes; w, 125 pounds; e, Xavier high school, New York City, and Fordham university, New York; m, Lucille Fisher, non-professional; hy, cigars and music. Played piano in vaudeville and also for dance work about 10 years ago, before studying organ. Has played theatre organs in New York, St. Paul, Minneapolis, and for the past five years has been located in Chicago. Now in his third year at the Patio theatre, Chicago, Ill.

DUNN, JIMMIE W.: Presentation acts, r, n, same; b, Chicago, March 27, 1896; h, 5 feet

10½ inches; black hair and blue eyes; w, 175 pounds; p, Eva A. Thurman and James H. Dunn, professionals; e, St. Malachy's; Bryant and Stratton; stage training in dramatics, musical comedy, burlesque, vaudeville, circus, presentations; m, Dorothy Murray, non-professional; hy, auto and all athletics. Has had 25 years' stage experience. Started in dramatic stock in child parts and specialties between acts every summer; school in winter until 15; then featured youngest leading man in repertoire; vaudeville as single monologist; and partner of Florence Lorraine, Emil Hoeh, Richard Duffy, Evelyn Nesbit Thaw; productions, played Eddie Cantor's part with Bert Williams, "Broadway Brevities"; played Jack Norworth's part six months in "Odds and Ends"; starred in William Friedlander's "Naughty Princess" company; played Norman Hackett's double in "Double Deuces" with Otto Kruger. At present singing, dancing and talking comedian "deluxe" in Publix and B & K "wonder theatre of the world." Has been master of ceremonies in some of the foremost theatres with band and without, including Newman theatre, Kansas City, Grand Central at St. Louis, Grand Riviera at Detroit, Orpheum at Des Moines.

EDWARDS, EDDIE: Presentation act, r, n., Eddie Edrich; b, Brooklyn, N. Y., March 17, 1902; h, 5 feet 10½ inches; brown hair and eyes; w, 160 pounds; p, Rachel and Hyman Edrich, non-professionals; e, Eastern District high school; hy, fishing, baseball, dogs. Ten years' experience in vaudeville and Publix unit musical shows.

ELINE, GRACE: Presentation act, r, n., same; b, Milwaukee, Wis., August 12, 1903; h, 5 feet 1 inch; blonde; blue eyes; w, 116 pounds; p, Grace (Madam Eline, designer for Cecil B. DeMille) and Charles L. Eline; e, private tutors; hy, horseback riding, golf, short story writing, painting, aviation. 1908, with Frances Ring in "The Masterpiece"; 1909, with Andrew Mack in "Prince of B"; 1910, with Nora Bayes and Jack Norworth in "The Jolly Bachelors"; 1912-13, Elsie Janis, Montgomery and Stone in "Lady of the Slipper"; 1915-16, danced with Rudolph Valentino in New York cafes; 1917-25, vaudeville, Weston and Eline; 1926-27, with Al Jolson in "Big Boy"; 1928-29, vaudeville and picture houses with her sister, known as Grace and Marie Eline. In pictures from 1910 to 1915, also played in a few shows at that time. With her sister appeared in Thanhouse pictures and known as the Thanhouse Kids, also in Christie comedies.

ELINE, MARIE: Presentation act, r, n.,

same; b, Milwaukee, Wis., February 27, 1905; h, 4 feet 7 inches; dark brown hair and gray eyes; w, 86 pounds; p, Grace and Charles L. Eline; e, private tutors; hy, horseback riding, swimming, dancing, designing, short story writing. 1908, with Guy Bates Post in "The Bridge"; 1909, with Fannie Ward in "Van Allen's Wife"; 1910, Nora Bayes and Jack Norworth in "Jolly Bachelors"; 1911-15, pictures and personal appearances; 1916-18, vaudeville, Marie Eline and Company; 1919, Christie pictures; 1921-26, studied; 1926-27, in "Rose-Marie"; 1928-29, vaudeville and picture houses, Grace and Marie Eline. Screen experience: 1910-15, with sister, known as Thanhouse Kids; 1919-23, Christie comedies.

EVANS, ADOLPHE: Organist, r, n., Adolphus C. Evans; b, Chicago, July 7, 1895; h, 5 feet 5½ inches; brown hair and eyes; w, 130 pounds; p, Elizabeth H. and Adolphus C. Evans, non-professionals; e, Chicago Musical College; m, Mary Binas, non-professional; hy, music and golf. Ten years as organist in picture houses. Now playing Granada and Marbro theatres, Chicago.

FISHER, MARK: Master of ceremonies, r, n., same; b, Philadelphia, March 24, 1895; h, 5 feet 10 inches; black hair and brown eyes; w, 175 pounds; p, Ella Grigg and Richard Fisher, non-professionals; e, Vane high school, Philadelphia; m, Lenora Northey, non-professional; hy, golf, swimming, baseball. Keith circuit 1914-15, stock company, Philadelphia; 1915-17, juvenile and straight; orchestra work both in vaudeville and hotels; Oriole orchestra, 1924-25; master of ceremonies, B & K, 1926-28; now in third year with B & K-Publix.

FLANDORF, WALTER: Organist, r, n., same; b, Berlin, Germany, February 7, 1893; h, 5 feet 8 inches; brown hair and hazel eyes; w, 165 pounds; p, Bianca (Simonetti) and Wilhelm Flandorf, non-professionals; e, Berlinisches Gymnasium zum Grauen Kloster, Berlin; m, Vera Alexandra Sangerneba, professional writer; hy, swimming, rowing, hiking. Moving picture organist, concert organist and orchestra conductor since 1914 in U. S. A.

FORD, EDDIE: Organist, r, n., Edgar A. Ford; b, New Haven, Conn., October 15, 1905; h, 5 feet 10 inches; brown hair and gray eyes; w, 135 pounds; p, Ida L. and William H. Ford, non-professionals; e, New Haven high school and Yale School of Music; hy, swimming. Eighteen months, Roger Sherman, New Haven; 14 months, Tampa theatre (Publix), Tampa.



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VALENTI, ARMANDO: Screen actor, r. n., Ralph D. Gallo; b. Rome, Italy, May 5, 1900; h. 5 feet 10½ inches; black hair and brown eyes; w. 147 pounds; p. Concetta J. Joria and Domenick R. Gallo; e. Haines Parochial school, Chicago. Stage training started in Rome; has had 15 years of experience on stage and 4½ years in pictures, including "Tropic Madness," "Two Arabian Knights," "The Magic Flame," "Lady of the Pavement," "Two Lovers," "Son of the Sheik," "Paris at Midnight," "Risky Business," "The King of Kings," "Apache," "The Stolen Bride," "Lilac Time," "The Gentleman from Paris," "Taxi! Taxi!" "Behind the Front," "The Eagle of the Sea," "Helen of Troy," "The Patent Leather Kid," "The Frameup," "Four Devils," "Street Angel," "Abie's Irish Rose," "Tempest," "Ben Hur," "The Girl from Montmartre," "The Terror," "Moscow."

GATANO, ADAM: Dancer, r. n., Adam Di Gaetano; b. Philadelphia, Pa., November 5, 1906; h. 5 feet 9 inches; hair black and eyes brown; w. 180 pounds; p. Laura D. and Frank Gaetano, non-professionals; e. West Philadelphia high school and Pennsylvania college; not married; hy. dancing and cards. Four years on Keith Circuit, also in Australia and England and on the Continent. With Publix units, adagio and Apache dancer.

GEIS, HY. C.: Organist, r. n., J. Arthur Geis; b. Cincinnati, Ohio, in 1893; h. 6 feet 8 inches; dark brown hair and blue eyes; w. 165 pounds; p. Esther M. and John C. Geis, non-professionals; e. Holy Cross University, Cincinnati. Was organist at Grauman's Metropolitan, Los Angeles, for 2½ years; one year at Rialto, New York City; three years in Boston; one year in Chicago; one year, E. F. Albee in Cincinnati; two years with Southern Enterprises, Inc., of Dallas, Texas; at present at Stanley theatre, Jersey City.

HAINES, JR., CHAUNCEY: b. Detroit, Mich., August 28, 1899; h. 5 feet 9½ inches; light hair and blue eyes; w. 191 pounds; p. Irene Mills and C. Haines, Sr., professionals; e. Manual Arts high school, Los Angeles, and the University of Southern California; received his stage training with Margaret Illington Company; m. Celta Christoph, colatura, San Francisco Grand Opera Company; hy. motor boating, boat building, carpentry, cabinet making and photography. Stage experience with West Coast theatres, Los Angeles, three years; at the Forum theatre for one year; at Grauman's theatre for two years; and three years with Balaban & Katz in Chicago.

HANSON, EDDY: r. n., Edward Hanson; b. Wisconsin; e. Lawrence university, Appleton, Wisconsin university; studied organ under Mason Slade and Frank Van Dusen at A. C. M.; Harmony under Prof. Arens and George Gaywood, Chicago. Has played organ solos for Balaban & Katz, Lubliner & Trinz, Chicago, at the Chicago, Uptown, Paradise, Tivoli, Tower, Senate and Congress theatres. Also song writer—author of "Will You Always Love Me Sweetheart?" and "The Song of Chimes."

HARRIS, W. J.: Stage producer, r. n., same; b. New York City, March 14, 1886; h. 5 feet 4 inches; w. 135 pounds. Twenty-five years on the stage on Orpheum circuit, Keith circuit, Balaban & Katz. Identified with following songs: "Games of Childhood Days," "Yonkle, the Cowboy Jew," "Please Don't Lean on the Bell," "Pretty Cinderella," "Sweet Sue," "It's Just Because It's You."

HIMES, ROSS A.: b. Oakland, Cal., December 10, 1899; h. 6 feet 2 inches; brown hair and blue eyes; w. 205 pounds; p. Maude M. and Addison N. Himes, non-professionals; e. Oakland Technical high school, University of California, Berkeley, Cal., and received his stage training appearing in amateur theatricals while in college. Stage experience with "Topsy and Eva" 1923-24-25 as specialty black face dancer and stage manager, producers Tom Wilkes and Duncan Sisters; with various picture houses such as the Oriental in Chicago and the Paramount in New York City; also in Ziegfeld's Follies—Chamberlin and Himes—featured comedy dancers the season of 1927-28; played character part of factory manager in "Here's How," also featured dancers (Chamberlin and Himes), producers Aarons and Freedley; with the Kit Kat Club in London, Paris cafe des Ambassadeurs, and at present with Radio-Keith-Orpheum vaudeville.

HOPKINS, JOHN: Motion picture director, r. n., James P. Hopkins; b. Buffalo, N. Y., March 17, 1876; h. 6 feet; dark hair and eyes; w. 180 pounds; p. Violet Bauveas and William J. Hopkins; e. Chicago high school and Redfield college.

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Redfield, S. D.; hy. poetry, rustic carpentry. First stage training at Boardwell's Opera House, Saginaw, Mich., then studied for ministry. Was juvenile lead at 11 years old in "The Village Blacksmith"; part "Jim, the Dumb Messenger Boy"; Reuben in "Joshua Whitcomb"; part in "Ten Years Later," B. O'Neill; juvenile in "Oliver Twist," Nat Goodwin; "The Slow Mail," with Sir Henry Irving, and others with Richard Mansfield, Robert Mantell, etc. Played 50 screen leads with Lubin, A. D. Hotelling, director. Later 50 leads with Romo-United Fox, Epes Sargent, R. Physiog and W. Davis, directors. Also directed 12 pictures, including "The Secret Trap," "Starting Something," "Honor Among Thieves," and educational for the Government.

HOUSE, STANLEY: Presentation act comedian. r. n., Stanley N. Kleinhaus; b. New York City, August 4, 1905; h. 5 feet 8½ inches; dark brown hair and brownish gray eyes; w. 165 pounds; p. Sara and Paul Kleinhaus, non-professionals; e. Morris high school, New York City, and College of the City of New York; not married; hy, swimming, dogs, sports. Stage presentation, "The Freshman"; then with June Hovick, Braille and Fallo, Stanley House and Company, then Publix presentations.

HUBERT, FRITZ: Presentation act. r. n., William Francis Hubert; b. Springfield, Ohio, March 30, 1908; h. 5 feet 6 inches; blonde hair and gray eyes; w. 132 pounds; p. Nettie and Frank Hubert, non-professionals; e. Stadium high school, Tacoma, Wash., and University of Washington, 6 months; not married; hy, antique furniture, hunting, boating and music. Two years with Publix units and Fanehon and Marco. Screen experience in Hal Roach comedies.

HUBERT, JEAN: Presentation act. r. n., Eugenia Bowen Hubert; b. Springfield, Ohio, January 7, 1906; h. 5 feet 6 inches; blonde hair and gray eyes; w. 136 pounds; p. Nettie and Frank Hubert; e. Stadium high school, Tacoma, Wash.; not married; hy, golf, music, antique furniture. Two years with Publix units and Roach comedies.

HULTS, ARLO: Organist. r. n., same; b. Lawrence, Kansas, June 26, 1903; h. 5 feet 11 inches; black hair and brown eyes; w. 140 pounds; p. Cecile and A. Porter Hults, non-professionals; e. Lawrence high school and Kansas University; Bachelor of Music, organ and piano; Organist at Mainstreet theatre, Kansas City; Loew's Lexington, New York City; Keith's Kenmore, Brooklyn.

JOHNS, BROOKE: h. 6 feet 3 inches; dark brown hair; hy, farming, and music. Ten years' stage experience during which time he has appeared in musical comedies for Dillingham, Ziegfeld and in London music halls; also co-starred with Ann Pennington in the "Follies" from 1922-24. Now under contract with Skouras Brothers as master of ceremonies; played in St. Louis a year and a half at the Missouri theatre; just completed fifteen weeks for Balaban & Katz at the Oriental theatre, Chicago. Will tour Publix Circuit as Doctor of Jazz to build up business in theatres. First three months at the Granada theatre, San Francisco, next three at the Paramount, Los Angeles; then the Stau-

ley theatre in Philadelphia and then back to St. Louis for six months. Will also be featured in a short talkie.

JOYCE, JACK: Singer and dancer. r. n., Harry Hall; b. Ashton, Lancashire, England, November 5, 1898; h. 5 feet 8 inches; blonde hair and blue eyes; w. 140 pounds; left leg amputated; p. Alice Morrey and George Hall, non-professionals; e. Trafalgar high school; hy, writing, horseback riding, inventing. Training in vaudeville, musical comedy, drama, motion pictures. In Keith and Orpheum vaudeville from 1920 to 1927; single act consisting of singing, dancing and monologing; lead in 1920 in Arthur Hammerstein's musical comedy, "Poppy;" Publix presentations, 1927-28; In specialty ideas and two units—"Levee Lovers" and "Zylophania;" also featured on Pacific Coast in Fanehon and Marco Ideas; On screen played leading character part of Jean Bertaud in "New Lives for Old," directed by Clarence Badger with Betty

Compson and Theodore Kosloff in leading roles, released in 1925.

KALEY, CHARLES: Master of ceremonies. r. n., same; b. Red Cloud, Neb., June 16, 1902; h. 5 feet 10 inches; brown hair and eyes; w. 160 pounds; p. Sue M. and Charles H. Kaley, non-professionals; e. Manual Arts and Jefferson high schools, University of Southern California; m. Hannah Williams, professional, Alfred Johnson, non-professional; hy, all outdoor sports. Was violinist and vocal soloist with Abe Lyman's Orchestra 1921-25 at Ambassador hotel, Los Angeles, and Orpheum circuit; recording artist with Brunswick and Columbia past five years; juvenile in Earl Carroll's Vanities in 1926; master of ceremonies and stageband conductor at Marks Brothers' Granada and Marbro, Chicago, for past 20 months.

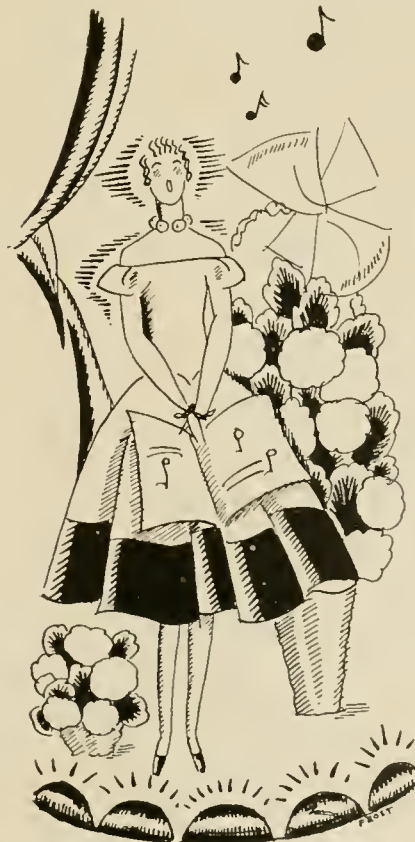
KEATES, HENRI A.: Solo organist. b. Liverpool, England, February 15, 1887; h. 6 feet; brown hair and hazel eyes; w. 160 pounds; p. Mary Gee and Alfred Keates, non-professionals; e. Brown high school; m. Maybelle Gilmore, non-professional; hy, fishing, boating, golf. Stage experience in chautauqua, lyceum and vaudeville, playing various instruments, including violin, cello, French horn, drums, piano, organ. Organist for 21 years, playing deluxe houses in every state in the Union.

KELLY, JACK (PEACOCK): Conductor. r. n., John F. Kelly; b. Chicago, November 29, 1898; h. 6 feet; brown hair and blue eyes; w. 180 pounds; p. Mary and Robert Kelly, non-professionals; e. Lane high school and Lewis Institute; m. Alice M. Mueller, professional; hy, boxing, golf, track. Drummer in band; original drum major of Great Lakes Naval Training Station Band; for last two years with Mark Fisher's Band as drummer and arranger; also relief master of ceremonies for B & K.

KINSLEY, FRED: Organist. r. n., Frederick Kinsley; b. New Haven, Conn., May 4, 1886; h. 5 feet 8 inches; brown hair and eyes; w. 145 pounds; p. Leonie Ambuhl and Frederick Kinsley, non-professionals; e. New Haven high school and Yale university; m. Hazel Munson, non-professional. Feature organist at Cameo, Albe-Marle, Strand, and Hippodrome, New York; orchestral organist at Hippodrome during big production shows; at present chief organist of Radio-Keith-Orpheum circuit.

KVALE, AL: Master of ceremonies. r. n., Alfred J. Kvale; b. Orfordville, Wis., September 2, 1899; h. 5 feet 8½ inches; brown hair and blue eyes; w. 150 pounds; p. Ida T. Simle and O. J. Kvale; e. Benson high school, Minnesota, Beloit (Wis.) college and University of Chicago; not married; hy, aviation, golf, ski-jumping. Assistant conductor for Paul Ash and pantomimist for 2½ years; master of ceremonies at B & K Northshore, Chicago, 1½ years; Successor to Paul Ash at Oriental, also at B & K Paradise; master of ceremonies permanently located at Northshore.

LAMBERTI: Presentation act. r. n., Basil Lambert; b. Valparaiso, Ind., January 9, 1898;



h, 5 feet 9½ inches; light brown hair and gray eyes; w, 170 pounds; p, Minnie and Thomas Lambert, non-professionals; e, Valparaiso high school and Northern Indiana University; m, Maude Eckersley, non-professional; hy, athletics, fishing, hunting. Experience in circus, vaudeville, stock. Fifteen years' experience with Keith, Orpheum, W. V. M. A., Pantages. With Publix at present.

LAMPE, DELL: Master of ceremonies. r. n., Joseph Dell Lampe; b, Buffalo, New York, February 28, 1928; h, 5 feet 10 inches; brown hair and blue eyes; 168 pounds; p, Josephine Dell and J. Rodewalt Lampe, professionals; e, New Rochelle high school and Berlin Musical College, Germany; m, Christine Wood Phillips, non-professional; hy, golfing, hunting, fishing. Headlined with Keith circuit for two years as director of Vincent Lopez No. 2 orchestra; five years at Trianon ballroom, Chicago; three months at Edgewater Beach hotel.

LATOUR, HINSDALE: b, Joplin, Mo., June 14, 1905; h, 5 feet 9 inches; auburn hair and blue eyes; w, 149 pounds; p, Elizabeth Mildred and Lionel Louis Latour, father at one time professional; e, Georgia Military academy, Atlanta, Ga., four years; hy, amateur photography, swimming, track work and hurdles. Three years stage experience with the Capitol Quartette; one year with "The Dictators of Harmony," Publix Unit Show; and in the musical shows, "The Love Call" and "White Lights." No screen experience.

LIPSTONE, LOUIS R.: m, Ruth Fischer, professional; hy, telephoning golfing and reading. Twenty years experience as musical director started out in Chicago as cafe orchestra leader, later as musical conductor for picture houses. Joined Balaban & Katz as musical conductor for their Central Park theatre in 1917, then played all the Balaban & Katz circuit. Was made general musical director for Balaban & Katz in 1925. Has charge of the hiring and firing of musicians in over twenty five Balaban & Katz and Lubliner & Trinz theatres, and supervises all musical activities.

KAHANE, BENJAMIN P.: R K O secretary and treasurer. r. n., same; b, Chicago, November 30, 1891; e, Kent College of Law, Chicago (Bachelor of Law, 1912). Admitted to Bar (State of Illinois) in October, 1912; engaged in general practice of law at Chicago in association with A. S. and George A. Trude, 1912-19, specializing in theatrical cases; joined Orpheum circuit in December, 1919, as general counsel, director, secretary and treasurer, at New York; in January, 1928, made director, secretary and treasurer of Keith-Albee-Orpheum; November, 1928, made secretary and treasurer of Radio-Keith-Orpheum, and member of board of directors executive committee and finance committee (also same offices in subsidiary companies); December, 1928, elected secretary and treasurer and director of R K O Productions, Inc.

LETT SISTERS AND LOUISE: Harmony. r. n., Armine Lett; b, Juniata, Neb., June 28, 1906; h, 5 feet 6 inches; auburn hair and brown eyes; w, 119 pounds; p, Grace I. and Walter E. Lett, non-professionals; e, Kearney (Neb.) high school and Nebraska State Teachers college at Kearney. One year with girls' bands, two years in vaudeville and presentation in harmony trio.

LETT SISTERS AND LOUISE: Harmony. r. n., Mildred Lett; b, Kenesaw, Neb., October 28, 1903; h, 5 feet 4 inches; brown hair and eyes; w, 126 pounds; p, Grace I. and Walter E. Lett; e, Kearney (Neb.) high school and Nebraska State Teachers college; hy, golf, tennis, hiking, swimming. Played one year with girls' bands, two years in vaudeville and presentations in harmony trio.

LYON, HAROLD J.: Organist. r. n., same; b, Waterloo, Iowa, September 16, 1907; h, 6 feet 2 inches; dark brown hair and blue eyes; p, Clara Parker and Judson J. Lyon, church organists; e, East Waterloo high school and American Conservatory of Music, University of Pennsylvania; hy, horse racing, broadcasting request programs; Organist, soloist; 1923, Redpath Chautauqua, and musical instruments; 1924-25, Strand and Rialto theatres, Waterloo; 1925-26, Legion theatre, Marshalltown, Iowa; 1926, recital trip making all key cities throughout Canada and New York; 1927, Capitol, Ottumwa, Iowa, and Strand Amusement Company, Ottumwa, supervisor of music; 1927-28, Strand, Greensburg, Pa.; 1928-29, Million Dollar State theatre, Johnstown, Pa.

MAGELL, WILLIAM (Bill): b, Atlanta, Ga., January 30, 1902; h, 6 feet; dark brown hair and grey eyes; w, 160 pounds; p, Sarah Carter and James William Magill, father professional musician; e, Tech high school, Atlanta, Ga., four years; hy, golf and all card games. Six years stage experience with the Capitol Quartette, in musical comedy; with "The Dictators of Harmony" in Publix Units. No screen experience.

MASTERS, FRANKIE: Master of ceremonies. r. n., Frank E. Masterman; b, St. Mary's, W. Va., April 12, 1904; h, 5 feet 10 inches; brown hair and gray eyes; w, 140 pounds; p, Alice R. and W. M. Masterman; e, Robinson high school, Culver Academy and Indiana University; trained in dramatics at Indiana University; hy, golf. Two and one-half years with B & K, at Uptown, Tivoli, Norshore and Tower, all in Chicago; Biltmore hotels, Victor records. Now entering third year with B & K.

MAXWELL, DICK: Comedy dancer. r. n., Richard Maxwell Clapper; b, Louisville, Ohio, May 2, 1898; h, 5 feet 9½ inches; brown hair and gray eyes; w, 128 pounds; p, Harriet A. and Joseph B. Clapper; non-professionals; e, Lakewood high school; m, Marjorie Lee, professional; hy, Copying, arranging and writing music. 1919-21, producer of stage presentations

at Allen theatre, Cleveland; 1922-28, vaudeville and picture theatre presentations, with exception of one season, and had own act; 1922-23, Maxwell, Lee and Company, trio, all dancing, classical and step; 1924, with Sherwood Entertainers as tenor saxophonist and buck dancer; 1925-26, Maxwell and Fields Company, four, instrumental, singing and dancing act; 1927-28, Maxwell and Lee, comedy dancing team.

McKENNA, JOSEPH A.: Screen and presentation star. r. n., Joseph A. Monahan, Jr.; b, New York City, May 16, 1907; p, Irene L. Clair and Joseph A. Monahan, father a professional; h, 5 feet 8½ inches; black hair and dark blue eyes; w, 148 pounds; e, Englewood (N. J.) Professional Children school; hy, tennis, golf, swimming. Played "Gogo" with John Barrymore in "Peter Ibbetson" 9 months; Keith vaudeville five years; Publix. Featured on screen in 20 two-reel photoplays produced by Juvenile Film Corporation, Chips series, including "Chip Off the Old Block," "Chip's Elopement," "Chip's Back Yard Barnstormers," "For Sale, 'A Daddy,'" "Chip's 'Carmen,'" "Chip's Baseball Nine," "Chip the Plumber," "Chip, Diamond from the Pie," etc.; played under own name, Joseph A. Monahan, Jr., as "Chip"; also featured in two two-reel "A Modern Peck's Bad Boy," produced by Athens Film Company of Boston; Played "Boy Harry" in "Silver Wings" with Mary Carr, and numerous important parts with Universal.

MEEDER, WM. H.: Organist. r. n., same; b, South Orange, N. J., July 14, 1901; h, 6 feet 4 inches; brown hair and eyes; w, 190 pounds; p, Mary Chandler and Henry Meeder, non-professionals; e, Columbia (South Orange) high school; m, Dorothy Powell, non-professional; organist at Lyceum theatre, East Orange, N. J., 1921-22; Regent theatre, Elizabeth, N. J., 1922-28; E. F. Albee theatre, Brooklyn, N. Y., 1928, to the present.

MEIER, L. CARLOS: b, Ormond, Fla., August 20, 1892; h, 5 feet 11 inches; dark brown hair and blue eyes; w, 185 pounds; p, Margaret and Charles F. Meier, non-professionals; e, Hampton, Ia., high school and received his stage training in Des Moines, Ia.; m, Genevieve Cook, non-professional; hy, golf, swimming and radio. Stage experience doing vaudeville act—a piano single—over Sullivan & Considine in 1915. Now featured organist at the Terminal theatre, Chicago, in his second year.

MELSON, CHARLIE: Master of ceremonies. r. n., Zachary Charles Melson; b, New York City, September 12, 1901; h, 5 feet 6¾ inches; dark hair and blue eyes; w, 140 pounds; p, Rose and Maxwell Melson; m, Irmanette, professional; hy, pinochle, wife, mother, and going to the bank. Stage experience began with song plugging and vaudeville; started career in 1912 playing the bellboy in "Alias Jimmy Valentine" in Denver; plugged songs from Coast to Coast for Irving Berlin; played one season in cabarets and vaudeville; made master of ceremonies by Fanchon and Marco for whom he opened four theatres, Alexander at Glendale, Cal., Raymond in Pasadena, Uptown in Los Angeles and Westlake in Los Angeles; also played Loew's State in Los Angeles and five months at State in Detroit; opened in July, 1927, at Branford theatre in Newark, N. J., and still there, alternating from the Stanley in Jersey City which he opened in March, 1928; contracted to Fanchon and Marco under managerial contract.

MILLS, BILLY: Musical director. r. n., William R. Mills; b, Flint, Mich., September 6, 1894; h, 5 feet 7 inches; dark brown hair and blue eyes; w, 170 pounds; parents non-professionals; e, Flint Central high school, University of Michigan and Syracuse University. University of Michigan opera, 1914 (composer); Syracuse University opera (composer); B. F. Keith Western production 1921 (writer); Isham Jones orchestra, 1921-22 (special material); U. S. Cantonment productions, 1917-20 (special production material and coach); 31st Field Artillery Band, 1920 (bandmaster); B & K Ralph Williams and Mark Fisher units, 1925-28, as pianist, arranger, and writer of special production ma-

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terial; National Theatres Corporation, 1928, as general musical supervisor and associate producer; concert appearances, coaching and technical assignments.

MOREY, AL: Master of ceremonies. r. n., Morey Alswang; b. Chicago, Ill., October 18, 1901; h. 6 feet; dark hair and blue eyes; w. 165 pounds; p. Florence and Hyman Alswang; non-professionals; e. Waller high school and Crane Tech. Six years with bands—Roy Bargy, Armin Hand, E. E. Sheety, J. Bodewell Lampe; with Publix at North Center theatre, Chicago, and at Fort Worth, Texas, Atlanta, Ga., and San Antonio, Texas; also at Trianon and Aragon ballrooms, Chicago.

MURPHY, JOE: Motion picture actor. r. n., same; b. San Jose, Cal.; h. 6 feet 4 inches; w. 165 pounds; hy, motoring, dancing, golf. Stage experience in vaudeville. In pictures ever since Mack Sennett started Keystone Cops; has been in every phase of game except producing and camera work; 48 Andy Gump comedies for Universal as Andy; also in "The Man Who Laughs," "The Cat and the Canary" and other features; also in Fox Sunshine comedies.

NEALY, ARTHUR: Singer. r. n., Arthur William Neely; b. St. Louis, Mo., January 27, 1897; h. 5 feet 8 inches; brown hair and gray eyes; p. Rose and Charles Neely, non-professionals; e. Adams school, St. Louis; m. Amy Rakey, non-professional; hy, hunting, fishing, country. Policeman in 1923 at St. Louis. Six years of stage experience, with Skouras Brothers, B & K, Keith circuit, Publix.

LETT SISTERS AND LOUISE: Harmony. r. n., Louise Nelson; b. Galesburg, Ill., January 28, 1908; h. 5 feet, 2 inches; blonde hair and blue eyes; p. Julia and Alex Nelson; e. Galesburg, high school; hy, golfing, swimming, horse racing. Played one year with girls' bands and

two years in vaudeville and presentations in harmony trio.

NORTH, JACK: Entertainer. r. n., same; h. Jersey City; h. 5 feet; brown hair and blue eyes; w. 163 pounds; e. Jersey City high school; not married. After amateur theatricals, five years with Publix.

PAYNE, JOHNNY: Piano and song. r. n., John C. Payne; b. Nashville, Tenn., August 1, 1907; h. 5 feet 10 $\frac{3}{4}$ inches; brown hair and brown eyes; w. 168 pounds; e. Montgomery Bell Academy at Nashville; not married; hy, bridge, reading, eating rocquefort cheese. Played regularly for radio and civic organizations (W S M at Nashville and K M O X at St. Louis) four years prior to going on stage; four months with Skouras Brothers in St. Louis in 1928 (February 11 to May 27); ten weeks with Brooke Johns; eight months touring Publix theatres as a presentation act; commencing second year with Publix, featured in unit.

RODEMICH, GENE: Master of ceremonies. r. n., same; b. St. Louis, Mo., April 13, 1895; h. 5 feet 4 inches; brown hair and blue eyes; w. 108 pounds; p. Barbara and Henry Rodemich, non-professionals; m. Henrietta Pank, non-professional; hy, children. Master of ceremonies two years at Grand Central in St. Louis; 2 years Metropolitan, Boston; next at Paramount, New York; six years in pit at Grand Central, where he got first training.

ROSS, BEN: Master of ceremonies. r. n., Ben Rosenberg; b. Hartford, Conn., February 17, 1905; h. 5 feet 8 inches; black hair and dark gray eyes; w. 150 pounds; p. Jennie and Louis Rosenberg, non-professionals; e. Weaver high school, Hartford, Conn.; not married; hy, cartooning and songwriting. Stage experience in vaudeville, teamed as "Ross and Darling," the latter being an older brother of Eddie, former

K A O booker, single in vaudeville as "Benny Ross" and in productions "All Aboard," and "Excess Baggage." At present master of ceremonies alternating between Stanley and Bramford theatres, Jersey City and Newark, N. J. Screen experience appearing in an independent comedy, "Oh Willie," a Niglod production. Will appear in Vitaphone and Movietone shorts very shortly.

ROSS, HARRY: Comedy singer. r. n., Harry Rosenthal; b. Brooklyn, N. Y., July 4, 1900; h. 5 feet 8 $\frac{1}{2}$ inches; brown hair and eyes; w. 163 pounds; p. Sarah and Jacob Rosenthal, father ex-professional; e. Boys high school, Brooklyn, N. Y., stage training in burlesque; not married; hy, baseball, prize fights; horseback riding, hockey, golf, bridge and rummy. Stage experience of ten years appearing in vaudeville, musical comedy, burlesque and Publix Units.

SCOTT, LEONARD: b. Los Angeles, Cal., May 27, 1898; h. 5 feet 10 inches; brown hair and hazel brown eyes; w. 135 pounds; p. Ida Scott Seely and Howard Scott, non-professionals; e. Polytechnic high school, Los Angeles, Cal.; received his stage training in high school; hy, golf, bowling, poker and motoring. Stage experience with "Kitty's Kisses" in May, 1926; "Sweetheart Time" in the fall of 1926 and in "White Lights" in the fall of 1927, all these with the Capitol Quartette; and in Publix Unit show "The Dictators of Harmony" in 1928-29.

SHEVLIN, JOHN: Irish tenor. r. n., same; b. Pennsylvania, June 24, 1898; h. 5 feet 10 inches, dark brown hair and blue eyes; w. 175 pounds; three years at American Conservatory of Music in Chicago, two years at Metropolitan Opera House school; 14 months in Germany and two months in Paris; p. Ellen and William Shevlin; not married; hy, boxing, football, motoring. Six years on stage.

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Musical Director

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SLOSSER, MILTON: Organist. r. n., same; b. Los Angeles, August 12, 1900; h. 5 feet 7 inches, black hair and brown eyes; w. 138 pounds; p. Mary and John Slosser, non-professionals; e. St. Joseph's high school, Collegeville, Ind., Yale University; m. Lea Milton, non-professional; hy, golf, motoring, swimming. Master of ceremonies at Missouri theatre during Frank Fay's absence and until vacancy was filled.

SMITH, McNEIL: Organist. r. n. same; b. Meridian, Mississippi, May 20, 1902; h. 5 feet 9½ inches, blonde hair and blue eyes; w. 145 pounds; p. Anna Buchanan and Allen S. Smith; e. Meridian high school and Chicago Musical College; not married; hy, books, organ mechanism. Now featured organist at Marquette theatre, Chicago.

SPANGLER, JACK: Musical comedy. r. n., Leonard Spangler; b. Philadelphia, Pa., April 26, 1900; h. 5 feet 9 inches; brown hair and blue eyes; p. Charlotte and George Spangler; e. Northeast high school, Temple University, Warton school, University of Pennsylvania; stage training at schools in East; not married; hy, golf and billiards. "Gay Paree", 1926, Shubert, specialty and sketch; Earl Carroll Vanities, 1927, specialty and sketch; "Bye, Bye, Bonnie", 1928, John Armstrong and Lawrence Webber, light comedian; Publix and Keith at intervals playing dancing and comedy acts. Screen appearances in Pathe News, dance and exercise interpretations.

SPANGLER, KAY: Musical comedy. r. n., Kay Spangler; b. Philadelphia, Pa.; 21 years old; h. 5 feet 9 inches; blonde hair and blue eyes; w. 100 pounds; p. Charlotte and George Spangler; e. Northeast high school, Temple University, Warton School, University of Pennsylvania; stage training at schools in East; hy, golf and billiards. "Gay Paree", 1926, Shubert, specialty and sketch; Earl Carroll Vanities, 1927, specialty and sketch; "Bye Bye Bonnie", 1928, John Armstrong and Lawrence Webber, light comedian; Publix and Keith at intervals playing dancing and comedy acts. Screen appearance in Pathe News, dance and exercise interpretations.

SPECHT, PAUL L.: Master of ceremonies. r. n., same; b. Sinking Spring, Pa., March 25, 1895; h. 6 feet and one-half inch; brown hair and eyes; w. 180 pounds; p. Hettie E. and Charles G. Specht (father church organist, veteran band leader and music teacher); e. Spring Township high school, Perkiomen school, Pennsylvania; stage training in amateur theatricals in Reading, Pa., and preparatory school; married non-professional; hy, his farms in Pennsylvania. Seven years professional experience; played Keith, Loew, Pantages, Fox and independent vaudeville; five months presentation work at Capitol, New York City, where he also organized and coached other stageband units for Loew deluxe picture theatres; played Stanley houses; with first American jazz orchestra to play Coliseum and Alhambra variety theatres in London; now directing stageband and acting as master of ceremonies at Colony, New York; also recorded first DeForest Phonofilms in 1923-24.

SPRING, J. GIBBS: r. n., Joseph G. Spring, Jr.; b. Chicago, Ill., July 30, 1899; h. 5 feet 9 inches; light hair and light blue eyes; w. 198 pounds; p. Selena E. and Joseph G. Spring, non-professionals; e. Hyde Park high school; no stage training; m. Sylvia Gustafson, organist; hy, mechanics—automotive and electrical. Stage experience consists of one summer season with chautauqua, music and dramatic in "Taming of the Shrew". Theatre experience of about three years playing pictures and organ solos. Associated with Orpheum Circuit, National Theatres Corporation, Schoenstadt & Son, Lubliner & Trinz and at present with Polka Brothers theatres. Is also a "singing organist" and specializes on novelty organ solos and screen synchronization. Studied organ under Arthur Gatton, now in Detroit. Also did some traveling in organ dedications.

TERRY, LEO: Organist. r. n., same; b. Alton, Ill., February 19, 1892; h. 5 feet 7 inches; dark brown hair and brown eyes; w. 145 pounds; p. Jeanette (Roach) Terry and DeWitt C. Terry, non-professionals; married non-professional; has three children; e. St. Louis University, St. Louis, Mo. Started playing piano in picture show in 1908 for Joseph Mosler, St. Louis, 1908-10; then at Lafayette theatre, St. Louis, 1910-12; James Cornelli's Lyric, St. Louis, 1912-16; introduced organ accompaniment to pictures in St. Louis in 1912 at Frank R. Tate's Strand and Columbia theatres where employed as first organist from 1916 to 1922; opened V. T. Lynch's Tiffin theatre, Chicago, November 1, 1922, as solo organist and remained until September, 1924, when engaged by National Theatres Corporation to reopen Stratford, another large neighborhood

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Chicago
Second Year



theatre in Chicago; featured organist there nine months until transferred to new Capitol, where featured organist 11 months, until May, 1926; engaged by Great States Theatres (B & K) to open 3,000-seat theatre in Joliet, Ill., and act as guest organist in other Great States theatres in cities around Chicago; with Great States 8 months and later a return engagement for 14 months; opened Piccadilly, Chicago, as solo organist and remained three months, then re-engaged by Great States; re-engaged for Piccadilly for ten-month engagement which he now is fulfilling.

TUCKER, BERT: Dancer. r. n., Albert Edward Tucker; b. Hartford, Conn., February 5, 1905; h, 5 feet 2 inches; brown hair and blue eyes; w, 125 pounds; p, Sophie and Louis Tucker; mother a professional; e, Mount Pleasant Military Academy, Westchester Academy, Peekskill Military Academy, Stanford Military Academy; took lessons in dancing from Billy Pierce Studios; not married; hy, comedy and singing. Stage experience with his mother in "Le Maire's Affairs"; started alone August 16, 1924, with Paul Ash at Oriental, Chicago; then did all B & K houses with own act, "The Kitchen Kabaret"; played vaudeville for Western Orpheum circuit; went out with Publix unit, also worked clubs and cafes in between; now playing for Publix again.

TURNER, RAY: r. n., Raymond T. Turner; b, Chicago, Ill., January 3, 1904; h, 5 feet 7 inches; dark brown hair and blue eyes; w, 135 pounds; p, Constance L. and Frank M. Turner, non-professionals; e, Fenger high school, Chicago, and Sherwood Music school; received organ instruction from Arthur Dunham of Chicago; m, Zenobia A. Cain, non-professional; hy, motoring. Theatre experience as follows: Organist for three years at the Woodlawn (now Maryland) theatre, Chicago; later at North Center theatre, Chicago for Karzas; also organist at the Highway, Metropolitan, McVickers (broadcast through WBBM, Chicago) theatres, and the last year and a half at the Coronado theatre, Rockford, Ill., for Great States (Publix).

WARREN AND GILL: Song and dance. r. n, Samuel W. Warren; b, January 12, 1906; h, 5 feet 10 inches; black hair and brown eyes; w, 135 pounds; e, Central high school; mother, Maggie Warren. Three years of stage experience, West Coast, Fanchon and Marco, Keith-Albee-Orpheum, Publix.

WASHINGTON, GEORGE DEWEY: Colored baritone. r. n, same; b, Rock Island, Ill., May 1, 1898; h, 5 feet 10½ inches; black hair and brown eyes; w, 178 pounds; p, Cordelia Alicia and James Walter Washington, non-professionals; e, Summer high school, Salt Lake City, Utah; m, Marie Frances Bonita Fuller, non-professional; hy, detective stories. Seven years of stage experience; first start in picture houses under Paul Ash six years ago, and under his supervision and guidance since; chiefly with Publix. Screen experience in two M G M Movie-tone productions.

WHITE, LEW: b, Philadelphia, Pa., May 18, 1899; studied organ under Dr. Alexander H. Matthews; studied violin at the age of 5 years under his father, Herman White, prominent Philadelphia music teacher. At the age of 10 was sent abroad to study piano and theory under the great German master, Heinrich Pfitzner. Later entered and graduated from the Philadelphia Music academy. Spent several summers at Bar Harbor giving recitals and studying under the various celebrated pianists. Studied organ under Dr. Alexander H. Matthews of the University of Pennsylvania. His career as theatre organist started in 1918 culminating in the post of premier organist for the Stanley Company of America. Toured the country for eight seasons as guest organist at the most prominent theatres. Throughout this period, he was associated with the Meyer Davis Orchestras, engaging in concerts at the Bellevue-Stratford, Philadelphia; Waldorf Astoria, New York City; New Willard, Washington, D. C., and at many socially prominent homes. Has had the pleasure of playing at the homes of Pierre DuPont, E. T. Stotesbury, Mrs. Richard Cadwallader, Mrs. Marshall Field and numerous others. In the capacity as piano-accompanist, he has accompanied such distinguished artists as Hans Kinder and Sacha Jacobson. Opened the world's largest motion picture, The Roxy, as chief organist, which position he still retains. Also a member of the famous Roxy Radio Gang.

ZIMMERMAN, HENRY: Organist. r. n., same; b, Chicago, Ill., March 2, 1907; h, 5 feet 8 inches, brown hair and eyes; w, 135 pounds; e, Lindbloom high school; not married; parents non-professionals; hy, books, swimming, tennis. Relief organist at McVickers at 17 years old; thence to Stratford, Marshall Square, Piccadilly, and now in second year at R K O Belmont theatre as soloist.

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MONEY MAKING STARS AND PICTURES OF 1928

EACH year EXHIBITORS HERALD-WORLD, whose staff has compiled THE ALMANAC, goes to the theatre owners of the country to obtain from them authentic lists of the 10 players who, and the 10 pictures which, have made the most money for them during the current year. These lists are based upon public approval of players and pictures.

From the lists of 10 money making pictures, there is compiled a major list of 104 Money Makers, and this list indicates as no other medium of registry the trend in public appeal and demand.

Likewise, when the votes on players are tabulated the

final results set forth clearly the standing of the individual players in public esteem for the box office but mirrors the opinion of the public.

In the balloting in the years prior to 1928, Colleen Moore and Tom Mix held the enviable position of queen and king of the players. Each year they reigned supreme. The honor, in 1928, however, shifted to Clara Bow and Lon Chaney, with the two former winners in second place.

Read these lists of players and pictures and see if you agree with the theatre owners of the country who voted in this annual balloting.

MONEY MAKING STARS

FEMININE

CLARA BOW	255	CORINNE GRIFFITH	3
COLLEEN MOORE	132	MAY McAVOY	3
BILLIE DOVE	74	GLORIA SWANSON	3
BEBE DANIELS	63	LOIS WILSON	3
DOLORES DEL RIO	53	VILMA BANKY	2
MARY PICKFORD	45	MADGE BELLAMY	2
MARION DAVIES	39	BETTY COMPSON	2
LAURA LaPLANTE	28	DOROTHY MACKAILL	2
NORMA SHEARER	27	AILEEN PRINGLE	2
JOAN CRAWFORD	22	FAY WRAY	2
JANET GAYNOR	18	MARY ASTOR	1
GRETA GARBO	14	BELLE BENNETT	1
NORMA TALMADGE	13	OLIVE BORDEN	1
ESTHER RALSTON	9	EVELYN BRENT	1
DOLORES COSTELLO	7	MARIA CORDA	1
SUE CAROL	6	HELEN FOSTER	1
RENEE ADOREE	4	PHYLLIS HAVER	1
ANNA Q. NILSSON	4	ARLETTE MARCHAL	1
CONSTANCE TALMADGE	4	PATSY RUTH MILLER	1
ALICE WHITE	4	MARIAN NIXON	1
MARY BRIAN	3	MOLLY O'DAY	1
LOUISE FAZENDA	3	MARY PHILBIN	1
LILLIAN GISH	3	MARIE PREVOST	1
		IRENE RICH	1

MALE

LON CHANEY	171
TOM MIX	112
JOHN GILBERT	98
HAROLD LLOYD	88
RICHARD DIX	86
WILLIAM HAINES	85
RICHARD BARTHELMESS	81
HOOT GIBSON	63
FRED THOMSON	63
KEN MAYNARD	62
MILTON SILLS	49
DOUGLAS FAIRBANKS	48
JACK HOLT	45
RAMON NOVARRO	40
EMIL JANNINGS	31
CHARLES CHAPLIN	26
BUCK JONES	20
GARY COOPER	19
GEORGE BANCROFT	18
JOHN BARRYMORE	16
THOMAS MEIGHAN	16
REGINALD DENNY	15
WILLIAM BOYD	14

They Assisted

Those responsible for the making of Clara Bow's series of starring pictures for Paramount, pictures that won for her the popularity vote of exhibitors in 1928, follow:

"IT"

Star—Clara Bow
Associate producer—B. P. Schulberg
Director—Clarence Badger
Author—Elinor Glyn
Screen play—Hope Loring and Louis D. Lighton
Photographed by—H. Kinley Martin
Assistant director—Vernon Keys

"ROUGH HOUSE ROSIE"

Star—Clara Bow
Associate producer—B. P. Schulberg
Director—Frank Strayer
Story by—Nunnally Johnson
Adaptation by—Max Marcin
Screen play by—Louise Long and Ethel Doherty
Photographed by—Hal Rossen and James Murray
Assistant director—George Crook

"HULA"

Star—Clara Bow
Associate producer—B. P. Schulberg
Director—Victor Fleming
Story by—Amine von Tempski
Adapted by—Doris Anderson
Screen play by—Ethel Doherty
Photographed by—William Marshall
Assistant director—Henry Hathaway

"GET YOUR MAN"

Star—Clara Bow
Associate producer—B. P. Schulberg
Directed by—Dorothy Arzner
From the play by—Louis Verneuil
Adapted by—Hope Loring
Continuity by—Agnes Brand Leahy
Photographed by—Alfred Gilks

Editor-in-chief—Louis D. Lighton
Film Editor—Doris Drought
Titles by—Geo. Marion Jr.

"RED HAIR"

Star—Clara Bow
Author—Elinor Glyn
Director—Clarence Badger
Associate producer—B. P. Schulberg
Adapted by—Percy Heath and Lloyd Corrigan
Continuity by—Agnes Brand Leahy
Photographed by—Alfred Gilks
Assistant director—Archie Hill
Film Editor—Doris Drought
Titles by—George Marion, Jr.

List of people instrumental in making of Chancy pictures:

Irving G. Thalberg—Producer
Tod Browning—Director "The Big City," "The Unknown," "West of Zanzibar"
Waldemar Young—Scenarist "The Big City," "The Unknown," "West of Zanzibar"
Richard Schayer—Scenarist "Where East Is East"
Elliott Clawson—Scenarist "The Road to Mandalay"
A. P. Younger—Scenarist "While the City Sleeps"
Jack Conway—Director "While the City Sleeps"
George Hill—Director "Tell It to the Marines"
William Nigh—Director "Mr. Wu"
Herbert Brenon—Director "Laugh, Clown, Laugh"
James Howe—Cameraman
Merritt Gerstad—Cameraman
Percy Hillburn—Cameraman
John Arnold—Cameraman
Harry Sharrock—Assistant Director
Errol Taggart—Assistant Director
Wally Chewning—Still Cameraman
Milton Browne—Still Cameraman
Joe Farnham—Titles
Cedric Gibbons—Sets

WALLACE BEERY	11	ADOLPHE MENJOU	2	H. B. WARNER	1
VICTOR McLAGLEN	11	RICHARD ARLEN	1	TED WELLS	1
CHARLES MURRAY	11	LIONEL BARRYMORE	1	AL WILSON	1
CHARLES FARRELL	9	BUZZ BARTON	1		
TOM TYLER	9	BUFFALO BILL, JR.	1		
GEORGE SIDNEY	8	HOBART BOSWORTH	1		
JACKIE COOGAN	7	CLIVE BROOK	1		
AL JOLSON	7	LEW CODY	1		
GEORGE O'BRIEN	7	CHESTER CONKLIN	1		
TIM MCCOY	6	RICARDO CORTEZ	1		
CONRAD NAGEL	6	DOUGLAS FAIRBANKS, JR.	1		
CHARLES ROGERS	6	LLOYD HUGHES	1		
MONTE BLUE	5	FRED HUMES	1		
BOB STEELE	5	RALPH INCE	1		
GLENN TRYON	5	ARTHUR LAKE	1		
LEWIS STONE	3	HARRY LANGDON	1		
SAMMY COHEN	2	EDMUND LOWE	1		
BOB CUSTER	2	JAMES FARRELL MacDONALD....	1		
KARL DANE	2	TED McNAMARA	1		
JEAN HERSHOLT	2	EDDIE QUILLAN	1		
JOHNNY HINES	2	RUDOLPH SCHILDKRAUT	1		
JACK HOXIE	2	ERNEST TORRENCE	1		
BUSTER KEATON	2	CONRAD VEIDT	1		

TEAMS

BEERY-HATTON	17
DANE-ARTHUR	16
FARRELL-GAYNOR	8
COLMAN-BANKY	5
MULHALL-MACKAILL	4
WRAY-COOPER	3
BOYD-HALE	1
GARBO-GILBERT	1
GILBERT-ADOREE	1
LAUREL-HARDY	1
TALMADGE-ROLAND	1
THOMSON-SILVER KING	1

ANIMALS

RIN-TIN-TIN	17
RANGER	3
REX	2

104 MONEY MAKERS

The asterisks denote the number of years previous to 1928 balloting in which these pictures have appeared in the list of 104 Money Makers

*BEN HUR (MGM)	251	LEGION OF THE CONDEMNED		THE HARVESTER (FBO)	51
*THE BIG PARADE (MGM)	214	(Par)	74	THE LITTLE SHEPHERD OF	
SEVENTH HEAVEN (Fox)	155	THE CAT AND CANARY (U)	66	KINGDOM COME (FN)	51
RAMONA (UA)	149	THE CIRCUS (UA)	64	THE COHENS AND KELLYS IN	
SPEEDY (Par)	140	LAUGH, CLOWN, LAUGH		PARIS (U)	50
*WHAT PRICE GLORY (Fox)	133	(MGM)	63	LILAC TIME (FN)	50
SHEPHERD OF THE HILLS		THE GAUCHO (UA)	62	OUR DANCING DAUGHTERS	
(FN)	102	WEST POINT (MGM)	62	(MGM)	49
RED HAIR (Par)	100	SORRELL AND SON (UA)	60	FRECKLES (FBO)	48
THE PATENT LEATHER KID		LONDON AFTER MIDNIGHT		*IT (Par)	42
(FN)	97	(MGM)	53	UNCLE TOM'S CABIN (U)	41
KING OF KINGS (P)	88	WINGS (Par)	52	GET YOUR MAN (Par)	38
MY BEST GIRL (UA)	63	*BEAU GESTE (Par)	51	THE NOOSE (FN)	38



Spence Airplane Photos

Culver City, Cal.! Who ever heard of it? Millions of people throughout the world. Next to Hollywood it perhaps is the widest known of motion picture cities. This view is an aerial view of Culver City and the studios of Metro-Goldwyn-Mayer, which have just been acquired by Fox Film Corporation.

STREET ANGEL (Fox).....	37	*TELL IT TO THE MARINES		THE BLOOD SHIP (Col).....	13
OLD IRONSIDES (Par).....	35	(MGM)	21	THE CROWD (MGM).....	13
*ROOKIES (MGM)	35	THE BIG CITY (MGM).....	20	HAROLD TEEN (FN).....	13
*THE WAY OF ALL FLESH (Par) 35		THE VALLEY OF THE GIANTS		THE LAST COMMAND (Par).....	13
JESSE JAMES (Par).....	33	(FN)	20	TWO ARABIAN KNIGHTS (UA) 13	
FOUR SONS (Fox).....	32	THE FAIR CO-ED (MGM).....	19	WARMING UP (Par).....	13
THE FLEET'S IN (Par).....	31	LADIES OF THE MOB (Par).....	19	CHICAGO (P)	12
WILD GEESE (T-S).....	30	OPEN RANGE (Par).....	19	CIRCUS ROOKIES (MGM).....	12
THE COSSACKS (MGM).....	28	WHILE THE CITY SLEEPS		DRESS PARADE (P).....	12
THE JAZZ SINGER (WB).....	28	(MGM)	19	THE GREAT MAIL ROBBERY	
*NEVADA (Par)	28	THE GAY RETREAT (Fox).....	18	(FBO)	12
THE ROAD TO RUIN (SR).....	28	HAPPINESS AHEAD (FN).....	18	NOW WE'RE IN THE AIR (Par) 12	
HER WILD OAT (FN).....	27	ROSE MARIE (MGM).....	18	THE SINGING FOOL (WB).....	12
*HULA (Par)	27	*THE COVERED WAGON (Par)....	17	THE WAGON SHOW (FN).....	12
THE GORILLA (FN).....	26	*THE KID BROTHER (Par).....	17	DOG OF THE REGIMENT (WB) 11	
THE STUDENT PRINCE (MGM) 26		CAMILLE (FN)	16	EXCESS BAGGAGE (MGM).....	11
MOON OF ISRAEL (FBO).....	25	***KEEPER OF THE BEES (FBO) 16		THE FIFTY-FIFTY GIRL (Par) 11	
THE YELLOW LILY (FN).....	25	LES MISERABLES (U).....	16	FOUR WALLS (MGM).....	11
UNDERWORLD (Par)	24	LOVE (MGM)	16	THE MYSTERIOUS LADY	
WE AMERICANS (U).....	24	*ROUGH HOUSE ROSIE (Par)....	16	(MGM)	11
*THE WINNING OF BARBARA		THE VANISHING PIONEER		THE PIONEER SCOUT (Par).....	11
WORTH (UA)	24	(Par)	16	RESURRECTION (UA)	11
THE SUNSET LEGION (Par).....	23	THE BUGLE CALL (MGM)	15	SHE'S A SHEIK (Par).....	11
BRINGING UP FATHER (MGM) 21		*THE HUNCHBACK OF NOTRE		HOT NEWS (Par).....	10
*CHANG (Par)	21	DAME (U)	15	OUT OF THE RUINS (FN).....	10
*THE ROUGH RIDERS (Par).....	21	THE DRAG NET (Par).....	14	THE TEMPEST (UA).....	10
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© Spence Airplane Photos

An airplane view of Hollywood, the center of motion picture production. The street in the center of the view is Hollywood boulevard, a street as widely known as Fifth avenue, Michigan boulevard or the Rue de la Paix. Hollywood and New York form the two focal points of the fourth largest industry.

HOLLYWOOD

By DOUGLAS HODGES

HOLLYWOOD, CAL.

Despite the sagacious remonstrations from columnists, Fannie Hursts and motion picture producers to "stay away from Hollywood," 10,000 persons have found 1,000 reasons to prove to their own satisfaction why they believe these sages are unsagacious.

Ten thousand people are here who are becoming wealthy because "they came to Hollywood." One hundred thousand others who came have failed to become opulent but have taken away with them a wealth of knowledge. There are 1,000 things to be learned on a good visit to Hollywood.

You will learn that a studio looks something like a small farm occupied with a half dozen or more "airplane hangars." The "hangars" are in fact stages where nine-tenths of all shooting takes place.

You will learn that scenarios are written by nearly every literate person living

west of the Great Divide and east of Santa Monica. They are, incidentally, such a drug on the film market that only one out of 16,000 is ever read by a production executive; and only one out of 68,000 that are written ever rates a note from the scenario editor who reads it.

I, who have, by the grace of God, never written a scenario nor ever written one line of a scenario, know why they are written. People feel the urge to write. Self expression is a normal and a God given instinct. That particular form of self expression is more lucrative than writing a letter home to mother. It is, in fact, so lucrative for some that wealth comes apparently easily. Scenario writing appeals to most people as the most convenient method of reaching wealth through the motion picture industry.

But, although many good scenarios are written by laymen, one in about 100,000 is ever accepted by a film company.

Most of the others are returned unread and unopened.

Some day I am going to write a scenario about a woman who coveted the riches of her neighbor and thus coveting them induced her husband to slay the neighbor. Of course you may know the plot of Macbeth, and if you do you know my story. And when I have finished the scenario I will have a complete plan of selling it.

First of all, I shall show it to Simon De Fries and ask him how he likes it. I shall then rewrite it three times. Next, I shall present each of eight scenario editors whom I know with a Lincoln coach and present each of eight editors' wives with strings of Tiffany's best pearls. Then, it will be a good time for me to submit my scenario for the editors' approval.

But in case that death has visited each of these eight scenario editors by the time

I finish my scenario I have another plan that is probably more economical and more suited to general use. The scenario will be placed in the hands of a competent agent in Hollywood. He will be instructed to sell it and retain 50 per cent of the proceeds.

He will submit it to his studio friends who will find him willing to make a fair deal. He may come upon one who is particularly receptive and who will accept, as has often been done, a quarter part of the whole proceeds, leaving the agent only a quarter. The agent will make a deal for \$1,500. The executive of the studio will get \$375, the agent will get \$375 and I will get \$750.

But I will save time and effort in the long run if I find myself a job in a studio where I have contact with a scenario editor occasionally. I shall then show him my scenario and become attached to his staff at a regular salary of \$300 per week.

* * *

Acting is another line of work that appeals to a vast number of novices. To become an actor in pictures is very simple. Register with the Central Casting Agency and report once a day for your assignment to extra work. You will soon find yourself earning \$60 a month by this kind of work.

After that you will also register at one of the independent casting agencies where the fee is a little higher but where you will find a fair market for extra actors with experience. You will come to earn \$140 per month and will have ambitions for bit work.

When you are discovered as a competent bit or part player you will jump from the scale of \$5 and \$7.50 per day to \$15 per day and your income will drop to about \$100 per month. Then it behooves you to supplement your agents' efforts by visiting casting directors at all the studios. You will leave them your photographs and stills from other pictures. You will struggle for six months or six years at that income before you find yourself commanding \$25 per day and being called 20 days a month. From then on it is easy.

* * *

The way to become an actress is to fall in love with a great director who wants you to have a career.

* * *

You will find when you visit this town that motion picture actresses have been unduly abused. It is the talk of the sticks that "Marie Moore Montee looks like a child on the screen" but in reality "is 55 years old next May." The camera hides a few blemishes but it is so far unable to give a "55 year old girl" a 20 year old expression.

You will find that Billie Dove looks and is as young as she looks on the screen. You will find that she behaves in much the same gentle manner in private life as she does in her public life. When stars become old they usually retire.

* * *

Players, directors and writers live as others of these 110,000,000 live. When Christmas approached a short time ago Clara Bow stood near the counter in

Dyas' department store picking out gift hose. Suddenly she exclaimed, "Stop shoving me!" She looked around and found she was addressing Jetta Goudal.

* * *

Martha Mattox, Ricardo Cortez, William Blakewell and Raymond McKee live so near my bungalow that I meet them on their way to work. Billy Blakewell's automobile fenders bear many marks of meetings with me on Seranno street driveways. Martha Mattox gets her noonday sandwiches at the same place I do and never succeeds in avoiding me.

* * *

Sandwiches remind me of the place that has become Hollywood's favorite lunchroom. Henry Bergmann, a friend of Charlie Chaplin, once opened a sandwich counter. People called it "Henry's place." The name became "Henry's." The shop became a restaurant. Chaplin, Grauman, Schenck, Rapf and dozens of famous actors, directors and producers have formed a habit of frequently lunching there.

* * *

There are 45 studios in Hollywood. Fourteen of them operate practically 12 months out of a year. Most of the others are called "quickie" establishments. There is one that has not operated since 1925. It is the Neilan studios on Glendale boulevard. The Neilan place, however, is not a "quickie" studio. When Marshall Neilan produces pictures there they are made thoroughly and profitably.

* * *

Actors who are successful are harassed. They find it imperative to conceal their telephone numbers. The Los Angeles 'phone book contains few numbers of important or successful picture people. Even then it is difficult to keep a telephone number confidential.

When John Miljan opened the door this morning to let me in he pointed out a Reo automobile standing at his driveway. It was a beautiful car. John said, "Take a look at that darn thing. I'm supposed to buy it."

While he sat and smoked he told me he had anticipated a day of rest and had rested excellently until 6:30 this morning. Then the telephone rang. An insurance salesman wanted to interview him. At 8 o'clock his slumbers were again broken when a young man wished to show him a piece of property along the beach. At 8:15 came a long distance call from St. Louis, Mo., saying Mr. Miljan is requested for a personal appearance March 1. Expenses paid. The automobile standing in front of the house had been left by a salesman who insisted that John Miljan would buy it if he would drive it here and there all day. "Take a trip to the mountains. Drive it through the snow. You'll love it."

The actor's life is filled with pleas from parasites.

* * *

To become a producer a young man must know salesmanship and must have a picture mind. Charlie Burr who has been successfully associated with Paramount and Johnny Hines holds the very sound theory that a successful film production man must have proved success in writing or in drawing. More definitely Charlie told me he had never employed a man who has not been competent as a newspaper man or competent as an artist. His explanation is that motion pictures are founded upon "stories" and upon

"pictures." A man may develop himself for one or the other but to begin with he must have a knowledge and a talent for one of the two fundamentals.

* * *

One of the characteristic features of Hollywood people comes out in "autographed photos." Of a hundred famous people I know there is not one who does not boast of three dozen autographed photos in his den. All Hollywood is filled with fans. Clara Bow and Colleen Moore are the two most devoted fans of all. Lon Chaney and John Gilbert are "movie mad." A very famous star boasts a room which is devoted to four walls plastered with signed photos. This same star is one of the most habitual theatre-goers and the most ardent fan in America.

* * *

Directors are of varied temperaments. One who works at Warner Brothers is the receptive type who writes a good scenario and asks his actors to study their parts and create their own ideas of characterization. Another who free lances gives his cast most of the ideas they enact but also asks them to create and improvise.

Cecil B. De Mille is a leader. He gives his cast everything. There is little opportunity to improvise. He contributes thoughts to an actor and furnishes him with inspiration himself.

* * *

Director and actor are quite frequently at swords points. It is especially true where a young director is attempting to handle a cast of experienced actors. Jetta Goudal permitted no director to command her except Mr. De Mille himself. To the others Jetta was aloof and abrupt.

* * *

The director of "Noah's Ark" probably worked harder than all his actors combined. He encountered considerable trouble on the picture. Whereas many water pictures are made with the aid of trick photography Director Curtiz insisted on having the "real McCoy."

You see water pouring into the palace; and it is *real* water. So many tons of it were thrown onto the players that one of them rebelled at the danger. He complained to the director. But Mike Curtiz said, "Poof! It is nothing. Look! I'll show you I am not afraid." With that he dashed headlong into the force of 100 tons of ice cold water. It flattened him. He pulled himself out. He said, "Now, go! Make the picture!"

Curtiz was soaked for six weeks. He went from the set to his office to work on his script at night. He sat in wet clothes after a day's work of 18 hours. He slept in his chair and returned to the set at daylight.

He never finished the picture.

The fall he received in the water and the exposure resulted in an injury to his spine and nervous system. He was ordered to the hospital where he was placed in a plaster cast for six weeks. Roy Del Ruth completed the scenes. But Mike Curtiz completely recovered from the injury. He still has the dynamic energy he had during "Noah's Ark."

* * *

Wrigley nets a good revenue from players. When makeup begins to set it makes the skin hard and drawn. In order to relax the muscles and keep the skin natural actors keep chewing gum in their mouths nearly all the time.



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 (Cables: Paramount.)
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H. Hirai, sales manager.

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ert Montgomery, Polly Moran, James Mur-
ray, Joyce Blanche Murray, Conrad Nagel,
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hem, Frank Butler, Lenore Coffee, Delmar
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(See Tec-Art Studios)

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(See Tec-Art Studios)

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Frank Graves
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Max Cohen
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Graydon B. Howe
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SCENIC
H. P. Krohn
E. T. Mayes
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HOSPITAL
Dr. E. V. Neumann
DIRECTORS
William Craft, Paul Fejos, Ernst Laemmle,
Paul Leni, Friedrich Neubauer, Edward
Sloman, Raymond Taylor and William
Wylar.
PRODUCTION SUPERVISORS
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William Lord Wright

STARS

Reginald Denny, Hoot Gibson, Jean Hersholt,
Laura LaPlante, Mary Philbin, Glenn Tryon
and Conrad Veidt.

PLAYERS

Elsie Allen, Elene Aristi, John Boles, Kathryn
Crawford, Fritz Fern, Dorothy Gulliver,
Otis Harlan, Peggy Howard, Merna Ken-
nedy, Barbara Kent, Beth Laemmle, Arthur
Lake, George Lewis, Fred Mackaye, Mary
Nolan, Eddie Phillips, Churchill Ross,
Benny Rubin and Joseph Schildkraut.

WRITERS

Walter Anthony, Albert DeMond, Tom Reed,
Richard H. Smith, Earl Snell, Gladys Leh-
man, Jack Hawks, Paul Schofield, E. T.
Lowe, Jr., and Jack Clymer.

Warner Brothers Studio

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DESIGNER FOR WOMEN'S WARDROBE

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Wilson, Edward Everett Horton, George
Arliss, Sophie Tucker, Ted Lewis, Bert
Lyttel, Thomas Meighan, Edna Murphy, H.
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LIBRARY-FILM COOPERATION

By INA ROBERTS*

LIBRARY-FILM cooperation started in 1924 when the Cleveland Public Library compiled a list of books connecting with the filmed version of "Scaramouche" by Rafael Sabatini. This list the producers had printed as a bookmark and 10,000 of these bookmarks were distributed by the Cleveland Library and the theatre showing the first run. The "Scaramouche" bookmark was re-issued in every town having a public library in which the film was afterwards shown. So far as is known, the Cleveland Public Library was the pioneer in this form of film cooperation.

In cooperation with "The Covered Wagon" the Cleveland Library issued its own printed list which was published in all the newspapers but which did not directly mention the film.

Cooperation with "The Hunchback of Notre Dame" was very extensive. In view of the facts that this book is apt to be included in school lists of required reading and that the demand for it is perennial, the Cleveland Library purchased 75 extra copies in preparation for cooperation with the film, secure in the knowledge that these copies would be used until worn out, since the demand for the book would not cease when the film was no longer being shown.

Cooperation with "Dorothy Vernon of Haddon Hall" brought most interesting reactions. About 25 stills featuring the costume of the period were placed on a bulletin board back of a show-case containing the library's handsome costume books and plates of the same period.

In another case were shown Library books opened at illustrations of historic Haddon Hall. Unfortunately, however, while the exterior of the building was beautifully reproduced in the film, no corresponding stills were available.

During the showing of this film the theatres issued a program, on the back of which was printed the same list of books used on the bookmark. Later, the librarian of the Cleveland School of Art reported that, while she had many times tried without success to interest the students in library bookmarks, these same students eagerly took the same list when it was printed on a theatre program. Henry Turner Bailey, dean of the Cleveland School of Arts, urged the students to see both the film and the library exhibits. A year later the head of the history division of the Cleveland Library reported that not since the first Cleveland showing of the picture had she been able to keep a copy of the life of Queen Elizabeth on the shelves. Doubtless some of this remarkable circulation was due to the fact that the part of Queen Elizabeth was played by a Cleveland actress. It is also interesting that the demand for books about Queen Elizabeth came after the showing; during the first run, the demand was almost entirely for the more sensational life of Mary, Queen of Scots.

The bookmark compiled for "Beau Brummel" was reproduced in its entirety as an advertisement for the film inserted in *The Cleveland Press*. This fine film did not at once secure popular favor in Cleveland and M. A. Malancy, publicity director of Loew's Cleveland theatres, said he believed that the fact of the film's continuing its run after the first week was due to the coopera-

tion extended by the Cleveland Public Library.

"The Thief of Bagdad," starring Douglas Fairbanks, gave the Cleveland Library an opportunity to exhibit editions of "The Arabian Nights" in more than 30 languages, as well as English editions illustrated by the foremost artists of the day.

"The Iron Horse," in view of its close connection with the development of the railroad, which development forms such an important part of this country's history, was given one of the two street window show cases.

The first important comedy tieup was with the Chaplin picture, "The Gold Rush," for which a bookmark was issued featuring fiction, verse and travel books about Alaska.

The distinguishing feature of the Cleveland Library cooperation with "The Sea Beast" was the fact that photographs were taken of 12 of the many "Sea Beast" exhibits in the Main, branch, school, stations and county libraries in Cleveland. These photographs and a detailed account of the cooperation were published in *Moving Picture World*, now incorporated with *Exhibitors Herald-World*. This picture, which was made from the novel, "Moby Dick" by Herman Melville, enabled the Library to revive the popularity of this somewhat neglected classic.

"Sorrell and Son" brought a gratifying circulation of fiction and biography relating to fathers and sons, as well as of books about the job of being a dad. The films with which the most extensive cooperation was carried on were "Ben Hur" and "The King of Kings." To the "Ben Hur" cooperation the Cleveland Library gave its beautiful John G. White corridor containing 11

*Ina Roberts is publicity representative of the Cleveland Public Library.

large show cases. This was in addition to many other displays in all divisions having connecting books and a great many displays in the other libraries of the system.

"We Americans" brought a wide circulation of books about immigration and biographies of distinguished foreign-born Americans.

"The Poor Nut" came to Cleveland just when the Library was showing an extensive exhibit entitled "Beautiful College America," which was kept in place all summer and, through having received nation-wide publicity, attracted many tourists to the Library. "The Poor Nut" bookmark, which featured stories, plays, songs and other material about college life, was placed in piles on the desk and on each of the 12 window-sills.

The Technique of Library-Film Cooperation

Libraries all over the country are now cooperating with worthwhile films having book connections. Since the Cleveland Library has been a leader in this cooperation and cooperation in Cleveland is probably more extensive than it has so far been in other cities, the method of procedure in the Cleveland Library is here given in the hope that the knowledge may be helpful to everyone interested in library-film cooperation. The writer has been told by advance publicity men for films that libraries would cooperate with moving pictures to a much greater extent, did they but know exactly how to avoid becoming involved in commercial angles.

The publicity department keeps a card file of coming films, their producers, the books or plays from which they were made, the locale, period, and in some cases, the stars. At intervals lists of the more important of these films, with the ones promising opportunities for library cooperation, starred, are sent to the various divisions of the main library and to the branch, school, stations and county department. This list gives librarians ample time to order extra copies of connecting books.

As soon as production is completed on a film promising for library cooperation, I write for one set of stills and the press book. This material is routed to the divisions of the main library having connecting books and to the branch, stations, and county departments. It is also sent to the schools department when the film is one with which school libraries can hope to cooperate. These various departments each return the stills with a list of the numbers desired. A complete order is then made up and sent to the New York office of the producers, from whom the original set of stills usually comes. When the stills arrive, orders are filled.

Library cooperation takes the form of bookmarks, exhibits in show cases, displays of books with stills and a poster, displays of stills and book jackets (on bulletin boards) and newspaper accounts of these exhibits, also stories in trade journals which exhibitors in other towns can give to librarians to serve as a guide.

The Cleveland Public Library system consists of a main library, with a daily attendance ranging from three to eight

thousand, according to the season; 29 branch libraries, 36 school libraries in school buildings; 118 stations libraries in factories, department stores, fire-engine houses, police stations and hospitals; 999 classroom libraries and 10 county libraries. Stations libraries prominent in film cooperation in Cleveland are the staff libraries of the William Taylor & Sons department store and the White Motor Company.

Recent new features of library-film cooperation are the reprinting of bookmarks by the neighborhood theatres for the second and third runs and the featuring, in school libraries, of the films being shown in the schools. It is to be hoped that these forms of cooperation will grow. When one considers that from eight to ten thousand copies of each bookmark are distributed in the libraries of the Cleveland system (to say nothing of many more thousands given out by the theatres) and that a bookmark for the same film is issued in hundreds of towns, one gets some idea of the tremendous effect made by



these bookmarks on the reading done by the American public.

In Cleveland it is not unusual for readers to draw out, first, the novel from which the film was made, then the biography of some historical character included and lastly a history of the period. The point cannot be too strongly stressed that librarians should do all in their power to aid the exhibitors of worthwhile films. The surest way to insure the production of more good pictures is to make more good pictures pay. Of course, the province of a library is not to advance the cause of films, however, good they may be; therefore, what the library can do for any film is limited to those aids that come strictly within its policy as a public institution and also as a library.

There are still many things the library can consistently do which help its circulation as much as they help the film in question. One of these is the arranging of exhibits well in advance

of the showing of a film. Libraries get part of their reaction in circulation after the film has come and gone but the exhibitor must derive all his benefit from cooperation while the picture is in his theatre and even the library will reap a larger circulation when cooperation is arranged well in advance of the showing.

The Present

During the past year the Cleveland Library issued 19 bookmarks, of which eight tied up with films, six with plays, one with a musical comedy, two with grand opera, one with a symphony concert and one with the annual bal masque of the Kokoon Club.

Bookmarks were distributed in connection with "Peaks of Destiny," "We Americans," "The Tempest," "Ramona," "Street Angel," "Sorrell and Son," "Simba" and "The Man Who Laughed." The Buffalo Public Library issued bookmarks on "Drums of Love," "The Beloved Rogue," "Old Ironsides," "Beau Sabreur," "The Cossacks," "White Shadows in the South Seas," "The Patriot," "Ramona," "The Tempest," and "The Gaucho."

"Uncle Tom's Cabin" was one of the films for which the Carnegie Library of Pittsburgh issued a bookmark. The Detroit Public Library got out one for "The Rescue."

The current films that have been shown in Cleveland and been approved for cooperation by The Cleveland Public Library are:

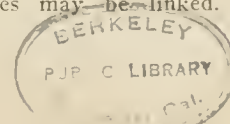
"Glorious Betsy"	"Old Ironsides"
"In Old Arizona"	"White Shadows in the South Seas"
"King of Kings"	"The Rescue"
"The Patriot"	"Simba"
"Two Lovers"	"Street Angel"
"Wings"	"Tempest"
"Lilac Time"	"Trail of '98"
"Lion and the Mouse"	"The Man Who Laughs"

The Future of Library-Film Cooperation

It is to be hoped that the foregoing account may give some idea of what a really gigantic thing library-film cooperation has grown to be; yet, after all, it is just in its infancy. What has been done does not begin to measure up to what is possible in the future. In addition to the "bigger and better" advance there are features to be added that will immensely increase the value of cooperation to both the library and the film.

For one thing, I would like to see some important historical films planned and made with the aid of such a person as Mrs. Julia Harron, editor of publications of the Cleveland Library. It was Mrs. Harron who, with the cooperation of the heads of divisions, compiled the Cleveland Public Library film bookmarks. Her mind is like a rich tapestry with literary and historic knowledge and associations. In working out period material and in keeping plots true to history she would be of incalculable value in the Studio. More stills that tie up with connecting books would be a boon to librarians in arranging exhibits.

It is with short subjects that the greatest possibilities may be linked.





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WHERE MANY OF YOUR FAVORITE PLAYERS LIVE

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ALPHABETICAL KEY TO CELEBRITIES

30 Arbuckle, Roscoe C. (Doris Deane)
525 Canon Drive. (Director)

53 Archainbaud, George, Director,
603 N. Linden Drive.

100 Asher, E. M. (Producer).
722 N. Linden Drive.

197 Arthur, Geo. K.

BEVERLY CREST

74 Bara, Theda (Charles Brabin),
622 N. Alpine Drive.

214 Barrymore, John.

BEVERLY ESTATES

120 Barrymore, Lionel,
802 N. Roxbury Drive.

155 Barthelmess, Richard,
907 N. Roxbury Drive.

161 Beaumont, Harry W. (Director),
1002 N. Beverly Drive.

164 Beery, Wallace,
921 N. Roxbury Drive.

33 Bellamy, Madge,
519 N. Beverly Drive.

111 Bennet, Enid.

BEVERLY TERRACE

170 Benson, Simon,
Mountain Drive and Sunset.

158 Beverly Hills Hotel,
1200 Sunset Boulevard.

12 Beverly Theatre,
Wilshire and N. Beverly Drive.

103 Blue, Monte,
716 N. Camden Drive.

215 Boardman, Eleanor (King Vidor).

BEVERLY ESTATES

79 Borden, Olive,
627 N. Hillcrest Avenue.

169 Bosworth, Hohart,
Hillcrest Road.

96 Bow, Clara,
512 N. Bedford Drive.

74 Brabin, Chas. J. (Theda Bara) (Director),
622 N. Alpine Drive.

104 Brook, Clive,
722 N. Camden Drive.

162 Brophy, Edward (Director),
1005 N. Rexford Drive.

205 Brown, Clarence (Director),
1022 Tower Road.

150 Browning, Tod,
Rodeo, cor. Sunset.

189 Burns, Edmund,
1708 Ambassador Drive.

26 Chadwick, Helene,
513 N. Rexford Drive.

210 Chaliapin, Feodor.

BEVERLY ESTATES

52 Chaney, Lon,
604 N. Linden Drive.

207 Chaplin, Charles Spencer,
1103 Cove Way.

168 Christie Brothers,
Sunset Boulevard.

82 Clifford, Kathleen,
614 N. Palm Drive.

111 Clifford, Ruth,
612 Crescent.

76 Cody, Lew (Mabel Normand),
609 N. Maple Drive.

198 Conway, Jack (Director).

BEVERLY CREST

183 Cook, Ted.

BEVERLY CREST

55 Cortez, Ricardo (Alma Rubens),
622 N. Roxbury Drive.

225 Costello, Dolores and Helene.

BEVERLY CREST

97 Crawford, Joan,
513 N. Roxbury Drive.

83 Crosland, Alan,
626 N. Palm Drive.

178 Viola Dana.

BEVERLY CREST

6 Darling, William S. (Director),
216 N. Maple Drive.

154 Davies, Marion,
1700 Lexington Road.

99 Dempster, Carol,
525 N. Elm Drive.

31 Dillon, John Francis (Edith Hallor),
526 N. Canon Drive. (Director)

98 Dix, Richard,
617 N. Bedford Drive.

172 Doheny, Edward L., Sr.,
501 Doheny Road.

173 Doheny, Edward L., Jr.

BEVERLY CREST

165 Durant, R. C.,
Mountain Drive and Schuyler Road.

2 Eddy, Helen Jerome,
202 N. Canon Drive.

208 Fairbanks, Douglas (Mary Pickford),
End of Cove Way.

185 Fairbanks, Douglas, Jr.,
912 N. Beverly Drive.

105 Farnham, Joseph W. (Director),
814 N. Camden Drive.

107 Ferguson, Helen R.,
710 Crescent Drive.

200 Fitzmaurice, George (Director),
Angelo Drive.

4 Flood, James J. (Director),
515 N. Foothill Road.

102 Forrest, Alan (Lottie Pickford),
707 N. Roxbury Drive.

9 Foxe, Earle,
600 N. Walden Drive.

115 Franklin, Sidney (Director),
717 N. Palm Drive.

95 Fraser, Wm. R.,
805 N. Bedford Drive.

167 Frederick, Pauline,
503 Sunset Boulevard.

73 Gerard, Carl (Ethel Grey Terry),
610 Alpine Drive.

119 Gibson, E. R. (Hoot),
814 N. Bedford Drive.

218 Gilbert, John.

BEVERLY ESTATES

57 Gillingwater, Claude,
604 N. Bedford Drive.

179 Gilmore, Earl.

BEVERLY CREST

158 Gish, Lillian,
Beverly Hills Hotel.

190 Glass, Montague.

BEVERLY ESTATES

60 Glazier, Benjamin (Director),
700 N. Linden Drive.

7 Gordon, Huntley,
112 N. Palm Drive.

222 Gore, A. L.

BEVERLY ESTATES

223 Goulding, Edmund.

BEVERLY ESTATES

186 Green, Burton,
1601 Lexington Road.

236 Griffith, Corinne (Walter Morosco).

BEVERLY TERRACE

230 Griffith, Raymond.

BEVERLY TERRACE

31 Hallor, Edith,
526 N. Canon Drive.

77 Hargreaves, Richard L. (Grace Bryan),
724 N. Elm Drive.

118 Harlan, Kenneth (Marie Prevost),
810 N. Camden Drive.

227 Henry, Carl.

BEVERLY TERRACE

108 Hillyer, Lambert,
612 N. Foothill Road.

184 Jolson, Al.

BEVERLY CREST

92 Hudson, Earl (Director),
621 N. Maple Drive.

80 Huff, Jackie,
510 N. Palm Drive.

206 Ince, Mrs. Thos.,
1003 Summit Drive.

199 Josephson, Julien.

BEVERLY CREST

106 Joy, Leatrice,
N. W. Corner Hillcrest and Elorado.

72 Kane, Arthur S.,
626 N. Alpine Drive.

202 Keaton, Buster,
1004 Hartford Way.

152 Kerry, Norman,
910 N. Bedford Drive.

220 Kirkwood, James (Lila Lee), (Director).

BEVERLY ESTATES

69 Kraly, Hans,
607 N. Linden Drive.

224 Laemmle, Carl,
Benedict Canyon Road.

51 Landis, Cullen,
606 N. Walden Drive.

78 La Plante, Laura,
620 N. Maple Drive.

25 Lascelle, Ward,
516 N. Walden Drive.

220 Lee, Lila (James Kirkwood), (Director).

BEVERLY ESTATES

211 Lee, Rowland V.

BEVERLY ESTATES

232 Lewis, George,
Summit of Angelo Drive.

70 Lewis, Vera,
601 N. Linden Drive.

233 Lloyd, Harold (Mildred Davis),
1225 Benedict Canyon Road.

177 Lloyd, Harold, Corporation.

BEVERLY CREST

110 Lowe, Edmund (Lilyan Tashman),
718 N. Linden Drive.

62 Lubitsch, Ernst (Director),
616 N. Beverly Drive.

216 Lytell, Bert (Claire Windsor).

BEVERLY ESTATES

65 MacLean, Douglas,
624 N. Canon Drive.

219 MacLean, Douglas.

BEVERLY ESTATES

209 McCormick, John (Colleen Moore),
Angelo Drive.

3 McLaglen, Victor,
226 N. Rexford Drive.

84 McRae, Henry (Director),
619 N. Canon Drive.

231 Marion, Frances.

BEVERLY TERRACE

- 64 Mills, Marilyn,
606 N. Beverly Drive.
- 121 Miller, Patsy Ruth,
808 N. Crescent Drive.
- 203 Mix, Tom,
1010 Summit Drive.
- 209 Moore, Colleen (John McCormick),
Angelo Drive.
- 67 Moore, Owen (Kathryn Perry),
615 N. Crescent Drive.
- 94 Moore, Tom,
602 N. Camden Drive.
- 236 Morosco, Walter (Corinne Griffith),
Beverly Terrace.
- 204 Mulhall, Jack,
1728 Chevy Chase.
- 229 Murray, Mae.

BEVERLY TERRACE

- 116 Nagel, Conrad,
715 N. Palm Drive.
- 63 Negri, Pola,
610 N. Beverly Drive.
- 90 Neilan, Marshall (Blanche Sweet),
601 N. Camden Drive. (Director).
- 235 Niblo, Fred (Enid Bennett), (Director).

BEVERLY TERRACE

- 93 Nilsson, Anna Q.,
620 N. Crescent Drive.
- 28 Normand, Mabel (Lew Cody),
Camden and Cornelia.
- 85 Novarro, Ramon,
609 N. Roxbury Drive.
- 34 Oakman, Wheeler,
512 N. Rexford Drive.
- 113 Oldfield, Barney,
708 N. Foothill Road.
- 180 Oviatt, James.

BEVERLY CREST

- 50 Percy, Eileen,
507 N. Linden.
- 67 Perry, Kathryn (Mrs. Owen Moore),
615 N. Crescent Drive.
- 117 Peters, House,
806 N. Camden Drive.
- 156 Pickford, Mrs. Charlotte,
917 N. Canon Drive.

- 208 Pickford, Mary (Douglas Fairbanks),
End of Cove Way.
- 118 Prevost, Marie (Kenneth Harlan),
810 N. Camden Drive.
- 153 Ray, Charles (Clara Grant),
901 N. Camden Drive.
- 1 Read, Geo. E., Inc.,
467-469 Beverly Drive.
- 35 Reinach, Edward,
509 N. Alpine Drive.
- 182 Revier, Dorothy.

BEVERLY CREST

- 58 Robards, Jason,
616 N. Bedford Drive.
- 88 Robertson, John S. (Director),
700 N. Walden Drive.
- 91 Robson, May,
610 N. Bedford Drive.
- 87 Rockett, Alfred (Director),
612 N. Hillcrest Drive.
- 122 Rockett, Ray (Director),
723 N. Roxbury Drive.
- 160 Rogers, Will,
925 N. Beverly Drive.
- 55 Rubens, Alma (Ricardo Cortez),
622 N. Roxbury Drive.
- 86 Ryan, James (Director),
607 N. Alpine Drive.
- 54 Santell, Alfred (Director),
601 N. Roxbury Drive.
- 89 Santachi, Tom,
606 N. Foothill Drive.
- 176 Schram, Peter C.,

BEVERLY CREST

- 101 Sebastian, A. H. (Producer),
713 N. Roxbury Drive.
- 81 Sedgwick, Edward, Jr. (Director),
613 N. Palm Drive.
- 36 Seitz, Geo. B. (Director),
520 N. Foothill Road.
- 226 Sheehan, Winfield (Vice Pres. Fox Films)

BEVERLY TERRACE

- 59 Shipman, Lyle Tayo,
622 N. Camden Drive.
- 68 Stanley, Forrest,
604 N. Crescent Drive
- 181 Steuerle, Louis F.,

BEVERLY CREST

- 56 Stromberg, Hunt (Producer),
616 N. Roxbury Drive.
- 159 Swanson, Gloria,
904 N. Crescent Drive.
- 90 Sweet, Blanche (Marshall Neilan),
601 N. Camden Drive.
- 110 Tashman, Lilyan (Edmund Lowe),
718 N. Linden Drive.
- 32 Taylor, Sam (Director),
528 N. Crescent Drive.
- 73 Terry, Ethel Grey,
610 N. Alpine Drive.

BEVERLY TERRACE

- 61 Torrence, David,
618 N. Rodeo Drive.
- 66 Turpin, Ben,
602 N. Canon Drive.
- 112 Ullman, S. George,
701 N. Foothill Road.
- 228 Valentino, Rudolph (Estate of).

BEVERLY TERRACE

- 187 Valli, Virginia,
906 N. Beverly Drive.
- 24 Van Rankel, S. (Producer),
518 N. Canon Drive.
- 215 Vidor, King (Eleanor Boardman)
(Director).

BEVERLY ESTATES

- 217 Vidor, Florence.

BEVERLY ESTATES

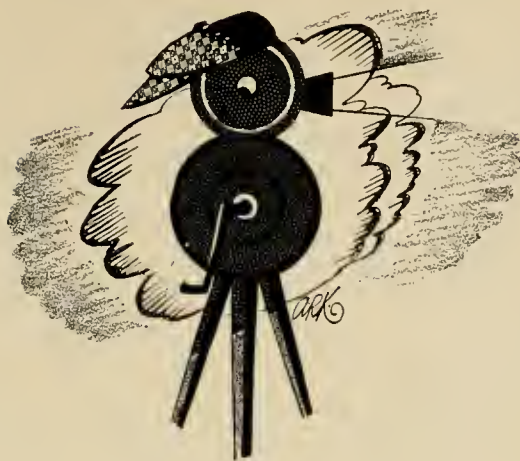
- 68A Wagner, Rob (Florence Welch),
608 N. Crescent Drive.
- 5 Walthall, Henry B.,
414 N. Rodeo Drive.
- 8 Washburn, Bryant,
906 N. Rexford Drive.
- 234 Wilson, Carey,
1003 N. Benedict Canyon Road.
- 109 Wilson, Lois,
711 N. Roxbury Drive.
- 213 Witwer, H. C.

BEVERLY ESTATES

- 221 Wray, John Griffith.

NUMERICAL KEY TO CELEBRITIES

- | | | | |
|-------------------------|---------------------------|------------------------------|----------------------------|
| 1. Geo. E. Read, Inc. | 70. Vera Lewis | 113. "Barney" Oldfield | 198. Jack Conway |
| 2. Helen Jerome Eddy | 72. Arthur S. Kane | 114. Ruth Clifford | 199. Julien Josephson |
| 3. Victor McLaglen | 73. Carl Gerard | 115. Sidney Franklin | 200. George Fitzmaurice |
| 4. James J. Flood | Ethel Grey Terry | 116. Conrad Nagel | 202. Buster Keaton |
| 5. Henry B. Walthall | 74. Theda Bara | 117. House Peters | 203. Tom Mix |
| 6. Wm. L. Darling | Chas. J. Brabin | 118. Marie Prevost | 204. Jack Mulhall |
| 7. Huntley Gordon | Lew Cody | Kenneth Harlan | 205. Clarence Brown |
| 8. Bryant Washburn | 77. Richard S. Hargreaves | E. R. Gibson | 206. Mrs. Thos. H. Ince |
| 9. Earle Foxe | Ruth Bryan | 120. Lionel Barrymore | 207. Chas. Spencer Chaplin |
| 12. Beverly Theatre | 78. Laura LaPlante | 121. Patsy Ruth Miller | 208. Douglas Fairbanks |
| 24. S. Van Rankel | 79. Olive Borden | 122. Ray Rockett | Mary Pickford |
| 25. Ward Lascelle | 80. Jackie Huff | 150. Tod Browning | John McCormick |
| 26. Helene Chadwick | 81. Edw. Sedgwick, Jr. | 152. Norman Kerry | Colleen Moore |
| 28. Mabel Normand | 82. Kathleen Clifford | 153. Charles Ray | 210. Feodor Chaliapin |
| 30. Roscoe Arbuckle | 83. Allan Crossland | 154. Marion Davies | 211. Rowland V. Lee |
| 31. John Francis Dillon | 84. Henry McRae | 155. Richard Barthelmess | 212. Helen Ferguson |
| Edith Hallor | 85. Ramon Novarro | 156. Mrs. Charlotte Pickford | 213. H. C. Witwer |
| 32. Sam Taylor | 86. James Ryan | Beverly Hills Hotel | 214. John Barrymore |
| 33. Madge Bellamy | 87. Ray Rockett | Lillian Gish | King Vidor |
| 34. Wheeler Oakman | 88. John S. Robertson | Gloria Swanson | 216. Bert Lytell |
| 35. Edward Reinach | 89. Tom Santachi | 160. Will Rogers | 217. Florence Vidor |
| 36. Geo. B. Seitz | Blanche Sweet | 161. Harry W. Beaumont | 218. John Gilbert |
| 50. Eileen Percy | Marshall Neilan | 162. Edward Brophy | 219. Douglas MacLean |
| 51. Cullen Landis | 91. May Robson | 164. Wallace Beery | 220. James Kirkwood |
| 52. Lon Chaney | 92. Earl Hudson | 165. R. C. Durant | Lila Lee |
| 53. Geo. Archainhaud | 93. Anna Q. Nilsson | 167. Pauline Frederick | 221. John Griffith Wray |
| 54. Al Santell | 94. Tom Moore | 168. Christie Bros. | 222. A. L. Gore |
| 55. Ricardo Cortez | 95. Wm. R. Fraser | 169. Hobart Bosworth | 223. Edmund Goulding |
| Alma Rubens | 96. Clara Bow | 170. Simon Benson | 224. Carl Laemmle |
| 56. Hunt Stromberg | 97. Joan Crawford | 172. E. L. Doheny, Sr. | 225. Dolores Costello |
| 57. Claude Gillingwater | 98. Richard Dix | 173. E. L. Doheny, Jr. | 226. Winfield Sheehan |
| 58. Jason Robards | 99. Carol Dempster | 176. Peter C. Schram | 227. Carl Henry |
| 59. Lyle Tayo Shipman | 100. E. M. Asher | 177. Harold Lloyd Corp. | 228. Rudolph Valentino |
| 60. Benjamin Glazier | 101. A. H. Sebastian | 178. Viola Dana | (Estate of) |
| 61. David Torrence | 102. Alan Forrest | 179. Earl Gilmore | 229. Mae Murray |
| 62. Ernst Lubitsch | 103. Monte Blue | 180. James Oviatt | 230. Raymond Griffith |
| 63. Pola Negri | 104. Clive Brook | 181. Louis F. Steuerle | 231. Frances Marion |
| 64. Marilyn Mills | 105. Joseph W. Farnham | 182. Dorothy Revier | Geo. Lewis |
| 65. Douglas MacLean | 106. Leatrice Joy | 183. "Ted" Cook | 233. Harold Lloyd |
| 66. Ben Turpin | 107. Helen R. Ferguson | 184. Al Jolson | 234. Carey Wilson |
| 67. Owen Moore | 108. Lambert Hillyer | 185. Douglas Fairbanks, Jr. | 235. Fred Niblo |
| Kathryn Perry | 109. Lois Wilson | 186. Burton Green | Enid Bennett |
| 68. Forrest Stanley | 110. Edmund Lowe | 187. Virginia Valli | Corinne Griffith |
| 68A. Rob Wagner | Lilyan Tashman | 189. Edmund Burns | Walter Morosco |
| 69. Hans Kraly | Enid Bennett | 190. Montague Glass | |
| | 112. S. George Ullman | 197. Geo. K. Arthur | |



PICTURES

On the following pages are presented lists of pictures—
pictures current, projected and produced and distributed
during the last few years

1929 PICTURES

ABIE'S IRISH ROSE: (P-D) Paramount. (T) Comedy. (C) Charles Rogers, Nancy Carroll and Jean Hersholt. (D) Victor Fleming. (A) Ann Nichols. (R) January 5, 1929. (L) 10,471. Talking sequences.

ACQUITTED: (P-D) Columbia. (R) Season of 1929.

AIR LEGION: (P-D) RKO Productions. (C) Ben Lyon and Martha Sleeper. (R) January 6, 1929. (L) 6361.

ALIAS JIMMY VALENTINE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) William Haines. (R) January 26, 1929. (L) 8000. Talking sequences, musical score and sound effects.

ALIBI: (P-D) United Artists. (C) Eleanor Griffith, Mae Busch, Pat O'Malley and Chester Morris. (D) Roland West. (A) Based on the play, "Nightstick," by John Wray, the Nugents and Elaiue Sterne Carrington. (R) April 20, 1929. All talking picture.

ALL AT SEA: (P-D) Metro-Goldwyn-Mayer. (C) Karl Dane and George K. Arthur. (D) Alfred Goulding. (R) February 9, 1929.

AMAZING VAGABOND, THE: (P-D) RKO Productions. (C) Bob Steele. (R) April 7, 1929.

BACHELOR GIRL, THE: (P-D) Columbia. (R) Season of 1929.

BALLYHOO: (P-D) Metro-Goldwyn-Mayer. (C) Norma Shearer. (D) Sam Wood. (R) Season of 1929.

BARGAIN IN THE KREMLIN, THE: (P-D) Universal. (C) Joseph Schildkraut. (D) Paul Leni. (A) Sir Philip Gibbs. (R) 1929-30 season.

BARKER, THE: (P-D) First National-Vitaphone. (C) Milton Sills. (R) Season of 1929. (L) 7137. Talking sequences.

BARNUM WAS RIGHT: (P-D) Universal. (A) Stage play by Philip Bartholomae and John Meehan. (R) 1929-30 season. Talking sequences.

BEHIND CLOSED DOORS: (P-D) Columbia. (R) Season of 1929.

BEHIND THE GERMAN LINES: (D) Paramount. (T) Official German war pictures. (R) January 12, 1929. Musical score and sound effects.

BELLAMY TRIAL: (P-D) Metro-Goldwyn-Mayer. (C) Leatrice Joy and Betty Bronson. (R) March 2, 1929. Talking sequences, musical score and sound effects.

BELOW THE DEADLINE: (P-D) Chesterfield. No cast or director selected. (R) May 15, 1929.

BERLIN AFTER DARK: (D) World Wide Pictures. (P) Ufa. (C) Kurt Gerron, Ernst Stahl-Nachbaur, Fritz Kampers and Grita Ley. (D) Constantin J. David. (A) Victor

Abel and Alfred Zeisler. (R) Season of 1929.

BETRAVAL: (P-D) Paramount. (C) Emil Jannings, Gary Cooper and Esther Ralston. (D) Lewis Milestone. (R) April 13, 1929. Musical score and sound effects on discs.

BLACK PEARL, THE: (P-D) Rayart. (C) Lila Lee and Ray Hallor. (R) January 1, 1929. (L) 5261.

BODY PUNCH, THE: (P-D) Universal. (T) Thrill feature. (C) Jack Daugherty, Virginia Brown Faire, George Kotsenaros, Wilbur Mack and Monte Montague. (D) Leigh Jason. (A) Harry O. Hoyt. (R) July 14, 1929.

BONDMAN, THE: (D) World Wide Pictures. (P) British & Dominions Film. (T) Locale is Isle of Man and Sicily. (C) Norman Kerry. (D) Herbert Wilcox. (A) Hall Caine. (R) Season of 1929.

BORDER WILDCAT, THE: (P-D) Universal. (T) Western. (C) Ted Wells, Katherine McGuire, Tom London and William Malon. (D) Ray Taylor. (A) Carl Krusada and Vin Moore. (R) May 19, 1929.

BORN TO THE SADDLE: (P-D) Universal. (T) Western. (C) Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Byron Douglas, and Nelson McDowell. (D) Joseph Levigard. (A) Bruce Mitchell and George Plympton. (R) March 10, 1929.

BOWERY, THE: (P-D) Gotham. An adaptation of a story by Harry Hoyt. No cast yet announced. Talking sequences.

BOY WONDER, THE: (P-D) Universal. (C) Arthur Lake. (R) 1929-30 season.

BLOW FOR BLOW: (P-D) Universal. (T) Western. (C) Hoot Gibson, Ann Christy, Andy Wilson, Walter Breunan, Francis Ford, Joe Rickson, C. E. Anderson and Mary Foy. (D) Reaves Eason. (A) Buckleigh Osford. (R) May 19, 1929.

BRAGGART, THE: (P-D) Universal. (C)

Jean Hersholt. (A) Benjamin S. Kutler. (R) 1929-30 season.

BREAKERS AHEAD: (D) Metro-Goldwyn-Mayer. (P) Cosmopolitan. (C) No cast or director yet chosen. (R) Season of 1929.

BRIDGE OF SAN LUIS REY, THE: (P-D) Metro-Goldwyn-Mayer. (C) Lily Damita and Ernest Torrence. (D) Charles Brabin. (R) March 30, 1929. Talking sequences, musical score and sound effects.

BROADWAY: (P-D) Universal. (T) Comedy drama. (C) Glenn Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Robert Ellis, Paul Porcasi, Otis Harlan, Margaret Livingston, Leslie Fenton, Fritz Feld, George Ovey, Betty Francisco, Edith Flynn, Florence Dudley, Ruby McCoy, Arthur Housman, George Davis and Maurice L. Kusell. (D) Dr. Paul Fejos. (A) Philip Dunning and George Abbott. (R) 1929-30 season. Talking sequences.

BROADWAY BABIES: (P-D) First National-Vitaphone. (C) Alice White. (R) Season of 1929. Talking sequences.

BROADWAY FEVER: (P-D) Tiffany-Stahl. (T) Comedy drama. (C) Sally O'Neil, Roland Drew and Corliss Palmer. (R) January 1, 1929. (L) 5412.

BROADWAY HOOVER, A: (P-D) Columbia. (R) Season of 1929.

BROADWAY MELODY: (P-D) Metro-Goldwyn-Mayer. (C) Bessie Love, Anita Page and C. King. (D) H. Beaumont. (R) Season of 1929. All talking, with musical score and sound effects.

BLOCKADE: (P-D) RKO Productions. (C) Anna Q. Nilsson and McDonald. (R) January 30, 1929. (L) 6409.

BROTHERS: (P-D) Rayart. (C) Barbara Bedford and Cornelius Keefe. (R) February 1, 1929.

BUDDIES: (D) Metro-Goldwyn-Mayer. (P) Cosmopolitan. (C) Marion Davies. No director yet chosen. (R) Season of 1929.

BULLDOG DRUMMOND: (P-D) United Artists. (C) Ronald Colman and Joan Bennett. (D) F. Richard Jones. (A) Cyril McNeil. No release date set. All talking picture.

BURNING THE WIND: (P-D) Universal. (T) Western. (C) Hoot Gibson, Virginia Brown Faire, Caesar Gravina, Robert Homans, George Grandee, Peewee Holmes and Boris Karloff. (D) Hy McRae and Herbert Blache. (A) William McLeod Raine. (R) February 10, 1929. (L) 5202.

CAMPUS KISSES: (P-D) Universal. (C) Arthur Lake. (D) William Luddy. (A) Colin Clement and Will Chappel. (R) 1929-30 season.

CAMPUS KNIGHTS: (P-D) Chesterfield. No cast or director selected. (R) April 15, 1929.

A Author
C Cast
D Director
L Length
P-D Producer-Distributor

This designation follows immediately after the title of the picture. The "D" preceding the name of an individual signifies "Director."

R Release
T Type

- CANARY MURDER CASE, THE:** (P-D) Paramount. (T) Mystery. (C) William Powell, James Hall, Louise Brooks and Jean Arthur. (D) Malcolm St. Clair. (A) S. S. Van Dine. (R) February 16, 1929. (L) 5943. All talking with sound on film.
- CAPTAIN LASH:** (P-D) Fox. (C) Victor McLaglen. (D) John Blystone. (R) January 6, 1929. Musical score.
- CARNATION KID, THE:** (P-D) Paramount. (C) Douglas MacLean, Frances Lee and Lorraine Eddy. (D) Hopper. (R) March 2, 1929. (L) 7156. Talking sequences on discs.
- CASE OF LENA SMITH, THE:** (P-D) Paramount. (T) Drama. (C) Esther Ralston, James Hall, Fred Kohler, Emily Fitzroy and Gustave Von Seyffertitz. (D) Joseph von Sternberg. (R) January 19, 1929.
- CHARLATAN, THE:** (P-D) Universal. (T) Mystery drama. (C) Holmes Herbert, Margaret Livingston, Rockliffe Fellows, Crauford Kent, Fred Mackaye, Rose Tapley, Bernard Siegf, Phil McCullough, Anita Garvin, Fritz Fern, John George, Wilson Bengie, Monte Montague and Tama Akron. (D) George Melford. (A) Ernest Pascal and Leonard Praskins. (R) March 24, 1929. Talking sequences.
- CHILDREN OF THE SUN:** (P-D) Universal made in New Zealand by Lew Collins. (R) 1929-30 season.
- CHILDREN OF THE RITZ:** (P-D) First National-Vitaphone. (C) Dorothy Mackaill. (R) Season of 1929. Musical score.
- CIRCUMSTANTIAL EVIDENCE:** (P-D) Chesterfield. (T) Drama. (C) Helen Foster, Charles Gerrard, Cornelius Keefe, Alice Lake, Ray Hallor, Fred Walton and Jack Tanner. (D) Wilfred Noy. (A) Noy. (R) January 15, 1929. (L) 5300.
- CITY LIGHTS:** (P-D) United Artists. (C) Charlie Chaplin, Virginia Cherrill, Harry Crocker and Henry Bergman. (D) Chaplin. (A) Chaplin. No release date set. Talking sequences, although Chaplin will not be heard.
- CLEAR THE DECKS:** (P-D) Universal. (T) Comedy. (C) Reginald Denny, Olive Hasbrouck, Lucian Littlefield, Otis Harlan, Robert Anderson, Colette Merton and Eleanor Leslie. (D) Joseph Henabery. (A) E. J. Rath. (R) March 10, 1929. Talking sequences.
- CLIMAX, THE:** (P-D) Universal. (D) Renand Hoffman. (A) Stage play by Edward Locke. (R) 1929-30 season. Theme song by Victor L. Schertzinger.
- CLOSE HARMONY:** (P-D) Paramount. (C) Charles Rogers, Nancy Carroll, Jack Oakie, Skeets Gallagher and Harry Green. (D) John Cromwell. (R) March 30, 1929. All talking with sound on film. Sound version only.
- COHENS AND KELLYS IN ATLANTIC CITY:** (P-D) Universal. (T) Comedy. (C) George Sidney, Vera Gordon, Kate Price, Mack Swain, Nora Lane, Cornelius Keefe, Tom Kennedy, Virginia Sale, Elsie Allen and Claude Payton. (D) William J. Craft. (A) Jack Towney. (R) March 17, 1929. Talking sequences.
- COLLEGE COQUETTE, THE:** (P-D) Columbia. (R) Season of 1929.
- COLLEGE DAYS:** (P-D) Metro-Goldwyn-Mayer. (C) No cast yet chosen. (D) Sam Wood. (R) Season of 1929. All talking picture.
- COME ACROSS:** (P-D) Universal. (T) Melodrama of underworld. (C) Mary Nolan. (D) Ray Taylor. (R) April 28, 1929. Talking sequences.
- COME AND GET IT:** (P-D) RKO Productions. (C) Bob Steele. (R) February 3, 1929.
- COMPANIONATE TROUBLE:** (P-D) Universal. (T) Farce comedy. (C) Reginald Denny. (A) Gladys Lehman and Earl Snell. (R) 1929-30 season.
- CONQUEST:** (P-D) Warner Brothers. (C) Monte Blue. (D) Doy Del Ruth. (R) January 19, 1929. (L) 6729. All talking picture.
- COQUETTE:** (P-D) United Artists. (C) Mary Pickford, Johnny Mack Brown, Matt Moore, John Sainpolis, William Janney, George Irving and Louise Beavers. (D) Sam Taylor. (A) George Abbott and Ann Preston Bridgers. (R) March 30, 1929. All talking picture.
- DARK STREETS:** (P-D) First National-Vitaphone. (C) Milton Sills. (R) Season of 1929. Talking sequences. Sills will make another talking picture for the 1929 program.
- DESERT NIGHTS:** (P-D) Metro-Goldwyn-Mayer. (C) John Gilbert and M. Nolan. (D) William Nigh. (R) March 9, 1929. Musical score and sound effects.
- DESERT RIDER, THE:** (P-D) Metro-Goldwyn-Mayer. (C) Tim McCoy and R. Torres. (D) Nick Grinde. (R) Season of 1929.
- DESERT SONG, THE:** (P-D) Warner Brothers. A Vitaphone operetta. (C) All star. (D) Roy Del Ruth. (R) Season of 1929.
- DEVIL'S APPLE TREE, THE:** (P-D) Tiffany-Stahl. (T) South sea drama. (C) Dorothy Sebastian, Larry Kent, Ruth Clifford and Edward Martindel. (R) February 20, 1929. (L) 6430.
- DIVINE LADY, THE:** (P-D) First National-Vitaphone. (C) Corinne Griffith and Victor Varconi. (R) Season of 1929. (L) 10,101. Singing only.
- DOCTOR'S SECRET, THE:** (P-D) Paramount. (C) Ruth Chatterton, H. B. Warner and Robert Edeson. (D) William DeMille. (R) January 26, 1929. Sound version only.
- DOCTOR'S WOMEN, THE:** (D) World Wide Pictures. (P) Ufa. (C) Miles Mander, Louis Lorch, Ruth Weyher and Margot Manstad. (D) Gustav Molander. (R) Season of 1929.
- DONOVAN AFFAIR, THE:** (P-D) Columbia. (R) Season of 1929.
- DRAKE MURDER CASE, THE:** (P-D) Universal. (T) Mystery picture. (D) Edward Laemmle. (A) Charles A. Logue. (R) 1929-30 season.
- DRIFTER, THE:** (P-D) RKO Productions. (C) Tom Mix. (R) March 18, 1929.
- DUKE STEPS OUT, THE:** (P-D) Metro-Goldwyn-Mayer. (C) William Haines and Joan Crawford. (D) James Cruze. (R) March 16, 1929. Talking sequences.
- DUMB DORA:** (D) Metro-Goldwyn-Mayer. (P) Cosmopolitan. (C) Marion Davies. No director yet chosen. (R) Season of 1929.
- DUMMY, THE:** (P-D) Paramount. (C) Ruth Chatterton, Frederic March, John Cromwell, ZaSu Pitts and Fred Kohler. (D) Robert Milton. (R) February 23, 1929. All talking with sound version on film. Sound version only.
- DYNAMITE:** (P-D) Metro-Goldwyn-Mayer. (C) Conrad Nagel and C. Bickford. (D) Cecil B. DeMille. (R) Season of 1929. All talking.
- EASY VIRTUE:** (D) World Wide Pictures. (P) Gainsborough. (C) Isabel Jeans. (D) Alfred Hitchcock. (A) Noel Coward. (R) Season of 1929.
- ERIK THE GREAT:** (P-D) Universal. (T) Back stage drama. (C) Conrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Partos, William H. Turner, Anders Randolph, Sam DeGrasse and George Irving. (D) Dr. Paul Fejos. (A) James Ashmore Creelman. (R) 1929-30 season. Talking versions in English, French and German.
- ETERNAL LOVE:** (P-D) United Artists. (T) German story. (C) John Barrymore, Camilla Horn, Victor Varconi, Mona Rico and Hobart Bosworth. (D) Ernst Lubitsch. (A) Jacob Christoph Heer. (R) May 11, 1929. Musical score and sound effects.
- EVANGELINE:** (P-D) United Artists. (C) Dolores Del Rio, Donald Reed, Roland Drew, Alec B. Francis, James Marcus and Paul McAllister. (D) Edwin Carewe. (A) Based on Longfellow's poem. No release date set. Musical score and sound effects.
- EVIDENCE:** (P-D) Universal. (C) Laura LaPlante. (D) William Wyler. (A) Edward Montagne. (R) 1929-30 season.
- EYES OF THE UNDERWORLD:** (P-D) Universal. (T) Thrill feature. (C) William Cody, Sally Blane, Arthur Lubin, Harry Tenbrook, Charles Clary and Monte Montague. (D) Leigh Jason and Ray Taylor. (A) Leigh Jason. (R) April 28, 1929.
- FAKER, THE:** (P-D) Columbia. (T) Drama. (C) Jacqueline Logan and Delaney. (R) January 2, 1929.
- FALL OF EVE, THE:** (P-D) Columbia. (R) Season of 1929.
- FANCY BAGGAGE:** (P-D) Warner Brothers. (C) Audrey Ferris. (D) John Adolfi. (R) February 23, 1929. (L) 6447. Musical score, sound effects and talking sequences.
- FATHER AND SON:** (P-D) Gotham. An adaptation of a story by John Drinkman. (C) Noah Beery and Noah Beery, Jr. Talking sequences.
- FATHER LOVE:** (P-D) Columbia. (R) Season of 1929.
- FIVE O'CLOCK GIRL:** (P-D) Metro-Goldwyn-Mayer. (C) Marion Davies and C. King. (D) Alfred Green. (R) Season of 1929. Talking sequences, musical score and sound effects.
- FLAMING DAUGHTERS:** (P-D) Universal. (A) Beatrice Van. (R) 1929-30 season.
- FLAPPERS MUST LIVE:** (P-D) Gotham. An adaptation of a story by Mayme Villard. No cast yet announced. Talking sequences.
- FLYING FEET, THE:** (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Ramon Novarro and Anita Page. (R) January 19, 1929. (L) 9044. Musical score.
- FLYING FOOL, THE:** (P-D) Pathe. (C) William Boyd. (R) Season of 1929. Talking sequences.
- FLYING MARINE, THE:** (P-D) Columbia. (R) Season of 1929.
- 45 CALIBRE WAR:** (P-D) Pathe. (C) Don Coleman. (R) February 17, 1929.
- FRECKLED RASCAL, THE:** (P-D) RKO Productions. (C) Buzz Barton. (R) March 31, 1929.
- FREE SOUL, A:** (P-D) Metro-Goldwyn-Mayer. (C) Norma Shearer. (D) Willard Mack. (R) Season of 1929.
- FROM HEADQUARTERS:** (P-D) Warner Brothers. (C) Monte Blue. (D) Howard Bretherton. (R) Season of 1929.
- FROZEN RIVER:** (P-D) Warner Brothers. (C) Rin-Tin-Tin. (D) F. Harmon Weight. (R) Season of 1929.
- FUGITIVES:** (P-D) Fox. (C) Madge Bellamy and Don Terry. (D) William Beaudine. (R) January 27, 1929. Musical score.
- FURY OF THE WILD:** (P-D) RKO Productions. (C) Ranger, dog. (R) January 6, 1929. (L) 4899.
- GEEZER, THE:** (P-D) Universal. (A) Damon Runyon. (R) 1929-30 season.
- GENTLEMEN OF THE PRESS:** (P-D) Paramount. (C) Walter Huston and Charles Ruggles. (D) Webb. (R) April 27, 1929. All talking with sound on film. Talking version only.
- GERALDINE:** (P-D) Pathe. (C) Eddie Quillan and Marian Nixon. (R) January 16, 1929. (L) 5959. Talking sequences.
- GIRL DODGER, THE:** (P-D) Universal. (C) Arthur Lake. (A) J. G. Hawks. (R) 1929-30 season.
- GIRL FROM ARGENTINE, THE:** (P-D) Gotham. An adaptation of a story by K. T. Kelsona. No cast yet announced. Talking sequences.
- GIRLS GONE WILD:** (P-D) Fox. (C) Sue Carol and Nick Stuart. (D) Lew Seiler. (R) February 24, 1929. Musical score.
- GIRL ON THE BARGE, THE:** (P-D) Universal. (T) Drama. (C) Jean Hersholt, Sally O'Neil, Malcolm McGregor, Francis Robertson, Hy West, George Offerman, Morris McIntosh, Nancy Kelly and Rex, the dog. (D) Edward Sloman. (A) Rupert Hughes. (R) February 3, 1929. Talking sequences.
- GOB, THE:** (P-D) Metro-Goldwyn-Mayer. (C) William Haines. (D) Edward Sedgwick. (R) Season of 1929.
- GODLESS GIRL, THE:** (P-D) Pathe. (C) All star cast. (R) March 31, 1929. (L) 9010. Talking sequences.
- GRANDSTAND ANGELS:** (P-D) Gotham. An adaptation of a story by Courtney Riley Cooper. No cast yet announced. Talking sequences.
- GREASE PAINT:** (P-D) Universal. (A) Svend Gade. (R) 1929-30 season.
- GREAT CINEMA MURDER, THE:** (P-D) Universal. (A) Leonard Fields. (R) 1929-30 season. Sound picture.
- GREEN GHOST, THE:** (P-D) Metro-Goldwyn-Mayer. (C) No cast yet selected. (D) Rupert Julian. (R) Season of 1929. Talking sequences, musical score and sound effects.
- GREEN EYES:** (P-D) Columbia. (R) Season of 1929.
- GREENWICH VILLAGE:** (P-D) Columbia. (R) Season of 1929.
- GREYHOUND LIMITED, THE:** (P-D) Warner Brothers. (C) Monte Blue. (D) Howard Bretherton. (R) March 23, 1929. (L) 6114. Musical score, sound effects and talking sequences.
- GRIT WINS:** (P-D) Universal. (T) Western. (C) Ted Wells, Kathleen Collins, Al Ferguson, Buck Connor, Nelson McDowell and Edwin Moulton. (D) Josef Levigard. (A) George Plympton. (R) January 27, 1929.
- GUN LAW:** (P-D) RKO Productions. (C) Tom Tyler. (R) March 3, 1929.
- HALLELUJAH:** (P-D) Metro-Goldwyn-Mayer. (T) Story of Negro life. (D) King Vidor. (R) Season of 1929. Talking sequences.
- HARDBOILED:** (P-D) RKO Productions. (C) Sally O'Neil, Donald Reed and Lilyan Tashman. (R) February 3, 1929. (L) 5986.
- HARDBOILED ROSE:** (P-D) Warner Brothers. (C) Myrna Loy. (D) F. Harmon Weight. (R) Season of 1929.
- HARVEST OF HATE:** (P-D) Universal. (T) Thrill feature. (C) Rex, horse, Jack Merritt, Margie Smith, Martin Trask and Starlight, horse. (D) Henry MacRae. (A) William Lord Wright and George Plympton. (R) August 4, 1929.
- HAUNTED LADY, THE:** (P-D) Universal. (T) Story of a public stenographer. (C) Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Julia Swayne Gordon, Eddie Phillips and Nancy Dover. (D) Wesley Ruggles. (A) Adela Rogers St. John. (R) March 31, 1929.
- HAWK OF THE HILLS:** (P-D) Pathe. (C) A. Ray and W. Miller. (R) March 17, 1929.
- HEADIN' WESTWARD:** (P-D) Syndicate Pictures. (C) Bob Custer. (D) J. P. McGowan. (R) March 31, 1929.
- HEARTS IN DIXIE:** (P-D) Fox. (C) George Reed and Gertrude Howe. (D) Paul Sloane. (R) February 24, 1929. All talking picture.
- HELL'S ANGELS:** (P-D) United Artists. A Caddo production. (T) Epic of the air. (C) Ben Lyon, James Hall, Greta Nissen, Thelma Todd and John Darrow. (D) Howard Hughes. No release date set. Musical score and sound effects.

- HIGH VOLTAGE:** (P-D) Pathe. (C) William Boyd. Talking sequences.
- HIS CAPTIVE WOMAN:** (P-D) First National-Vitaphone. (C) Milton Sills and Dorothy Mackaill. (R) Season of 1929. Talking sequences.
- HIS LUCKY DAY:** (P-D) Universal. (C) Reginald Denny, Otis Harlan, Lorraine Duval, Cissy Fitzgerald, Eddie Phillips, Harvey Clark, Tom O'Brien, Monte Montague, Walter Brennan and Jim Pierce. (D) Eddie Cline. (A) John B. Clymer. (R) May 12, 1929. Talking sequences.
- HOLE IN THE WALL, THE:** (P-D) Paramount. (C) Claudette Colbert, Edward Robinson and David Newell. (D) Florey. (R) March 23, 1929. All talking with sound on film. Sound version only.
- HOME COMING, THE:** (P-D) Paramount. (C) Lars Hansen and Dita Parlo. (D) May. (R) February 16, 1929. Musical score and sound effects on discs.
- HONEYMOON ABROAD:** (D) World Wide Pictures. (P) British International. (T) Paris and London locale. (C) Monty Banks, Gillian Dean, Lena Halliday, Judy Kelly and Colin Kenny. (D) Tim Whelan. (R) Season of 1929.
- HOOFBEATS OF VENGEANCE:** (P-D) Universal. (T) Western. (C) Rex, horse, Jack Perrin, Helen Foster, and Al Ferguson. (D) Henry McRae. (A) George H. Plympton and William L. Wright (R) June 16, 1929.
- HOT STUFF:** (P-D) First National-Vitaphone. (C) Alice White. (R) Season of 1929. Talking sequences.
- HOUSE OF HORRORS:** (P-D) First National-Vitaphone. (C) Alice White. (R) Season of 1929. Talking sequences.
- HUNTED:** (P-D) Metro-Goldwyn-Mayer. (C) Willard Mack, Robert Ames, D. Thomson and S. Fields. (D) Willard Mack. (R) Season of 1929. All talking.
- HURRICANE:** (P-D) Columbia. (R) Season of 1929.
- IDAHO:** (P-D) RKO Productions. (C) Tom Tyler. (R) April 21, 1929.
- IN OLD ARIZONA:** (P-D) Fox. (C) Warner Baxter, Edmund Lowe and Burgess. (D) Walsh and Cummings. (R) February 20, 1929. All talking picture.
- INNOCENTS OF PARIS:** (P-D) Paramount. (C) Maurice Chevalier, Sylvia Beecher and George Fawcett. (D) Richard Wallace. (R) April 20, 1929. All talking with sound on film.
- INTERFERENCE:** (P-D) Paramount. (C) Evelyn Brent, Clive Brook, William Powell, Doris Kenyon and Clyde Cook. (D) Roy Pomeroy. (R) January 5, 1929. (L) 6643. All talking picture.
- IRON MASK, THE:** (P-D) United Artists. (C) Douglas Fairbanks, Marguerite de la Motte, Dorothy Revier, Ullrich Haupt, William Bakewell, Otto Matieson, Stanley Sanford, Rolphe Sedan, Lon Poff, Leon Bary, Belle Bennett, Charles Stevens, Nigel de Brujler, Gino Corrado and Vera Lewis. (D) Allan Dwan. (R) March 9, 1929. Talking sequences.
- IT CAN BE DONE:** (P-D) Universal. (C) Glenn Tryon, Sue Carol, Richard Carlyle, Richard Carle, Tom O'Brien and Elene Aristi. (D) Fred Newmeyer. (A) Mann Page. (R) April 14, 1929. Talking sequences.
- JAZZ AGE, THE:** (P-D) RKO Productions. (C) Marceline Day and Douglas Fairbanks, Jr. (R) February 10, 1929. (L) 6245. Musical score.
- JUST OFF BROADWAY:** (P-D) Chesterfield. (T) Drama. (C) Donald Keith, Ann Christy, Larry Steers, De Sasia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts and Albert Dresden. (D) Frank O'Connor. (A) Arthur Hoerl. (R) February 15, 1929. (L) 6000.
- KID GLOVES:** (P-D) Warner Brothers. (C) Conrad Nagel. (D) Ray Enright. (R) Season of 1929.
- KID'S CLEVER, THE:** (P-D) Universal. (T) Comedy. (C) Glenn Tryon, Kathryn Crawford, Lloyd Whitlock, Russell Simpson, Florence Turner, Virginia Sale, Stepin Fetchit, Max Asher, Joan Standing and George Chandler. (D) William J. Craft. (A) Vin Moore. (R) February 17, 1929. (L) 5792.
- KING OF JAZZ, THE:** (P-D) Universal. (C) Paul Whiteman and special cast. (A) Paul Schofield. (R) 1929-30 season. Music by L. Wolfe Gilbert and Marian Wayne. Talking sequences and musical score.
- KING OF THE RODEO:** (P-D) Universal. (T) Western. (C) Hoot Gibson, Kathryn Crawford, Bodil Rosing, Charles K. French, Harry Todd, Joseph W. Girard and Slim Summerville. (D) Hy McRae. (A) B. M. Bower. (R) January 6, 1929. (L) 5501.
- KITTY:** (D) World Wide Pictures. (P) British International. (C) Estelle Brody and John Stuart. (D) Victor Saville. (A) Warwick Deeping. (R) Season of 1929.
- LADY OF THE PAVEMENTS:** (P-D) United Artists. (T) Drama. (C) William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti and Henry Armetta. (D) D. W. Griffith. (R) February 16, 1929. Talking sequences and singing. Irving Berlin composer of "Where Is the Song of Songs for Me?"
- LARIAT KID, THE:** (P-D) Universal. (T) Western. (C) Hoot Gibson. No director yet selected. (R) June 23, 1929.
- LAST ACT, THE:** (P-D) Universal. (A) Joe Swirling. (R) 1929-30 season.
- LAST OF MRS. CHEYNEY, THE:** (P-D) Metro-Goldwyn-Mayer. (C) Norma Shearer and Conrad Nagel. (D) No director yet selected. (R) Season of 1929. Talking sequences.
- LAST WARNING, THE:** (P-D) Universal. (T) Mystery drama. (C) Laura LaPlante, D'Arcy Corrigan, John Boles, Roy D'Arcy, Burr McIntosh, Mack Swain, Margaret Livingston, Torben Meyer, Carrie Daumery, Montagu Love, Bert Roach, Slim Summerville, Tom O'Brien and Fred Kelsey. (D) Paul Leni. (A) Thomas Fallon and Wadsworth Camp. (R) January 6, 1929. Talking sequences and musical score.
- LAUGHING AT DANGER:** (P-D) RKO Productions. (C) Bob Steele. (R) June 2, 1929.
- LAW OF THE MOUNTED:** (P-D) Syndicate Pictures. (C) Bob Custer. (D) J. P. McGowan. (R) February 28, 1929.
- LEATHERNECK, THE:** (P-D) Pathe. (C) William Boyd. (R) February 24, 1929. (L) 6898. Talking sequences.
- LETTER, THE:** (P-D) Paramount. (C) Jeanne Eagels, O. P. Heggie and Reginal Owen. (D) DeLimur. (R) March 16, 1929. All talking with sound on discs. Sound version only.
- LIGHT FINGERS:** (P-D) Columbia. (R) Season of 1929.
- LILIES OF THE FIELD:** (P-D) First National-Vitaphone. (C) Corinne Griffith. (R) Season of 1929. Talking sequences.
- LISTEN, BABY:** (P-D) Pathe. (C) Eddie Quillan. All talking picture.
- LITTLE SAVAGE, THE:** (P-D) RKO Productions. (C) Buzz Barton. (R) May 19, 1929.
- LITTLE WARRIOR, THE:** (D) Metro-Goldwyn-Mayer. (P) Cosmopolitan. (C) Marion Davies. No director yet selected.
- LITTLE WILDCAT, THE:** (P-D) Warner Brothers. (C) Audrey Ferris. (D) Ray Enright. (R) January 5, 1929. (L) 5644. Musical score, sound effects and talking sequences.
- LONE WOLF'S DAUGHTER, THE:** (P-D) Columbia. (C) Bert Lytell and Gertrude Olmstead. (R) January 13, 1929. (L) 6214.
- LONESOME:** (P-D) Universal. (T) Comedy drama. (C) Glenn Tryon, Barbara Kent, Eddie Phillips, Gustav Parthos and Fay Holderness. (D) Paul Fejos. (A) Mann Page. (R) January 20, 1929. (L) 6785. Talking sequences.
- LOOPING THE LOOP:** (D) Paramount. (C) Werner Krauss, (D) Robinson. (R) March 16, 1929. Musical score and sound effects on discs.
- LOVE AND THE DEVIL:** (P-D) First National-Vitaphone. (C) Milton Sills. (R) Season of 1929. Musical score.
- LOVE CAPTIVE, THE:** (P-D) Columbia. (R) Season of 1929.
- LOVE IN THE DESERT:** (P-D) RKO Productions. (C) Olive Borden and Noah Beery. (R) March 17, 1929. (L) 6396.
- LOVES OF CASANOVA:** (P-D) Metro-Goldwyn-Mayer. (C) Foreign cast. (D) A. Volkoff. (R) February 16, 1929. (L) 6179.
- LUCKY BOY:** (P-D) Tiffany-Stahl. (T) Comedy drama. (C) George Jessel, Margaret Quimby, Gwen Lee, Richard Tucker, Gayne Whitman, Rosa Rosanova and William Strauss. (R) February 2, 1929. (L) 8653. Talking sequences and singing.
- LUMMOX:** (P-D) United Artists. (C) No cast has been selected. (D) Herbert Brenon. (A) Fannie Hurst. No release date set. All talking picture.
- LUXURY HUSBAND, THE:** (P-D) Universal. (A) Maysie Greig. (R) 1929-30 season. Sound pictures.
- MADAME X:** (P-D) Metro-Goldwyn-Mayer. (C) Raymond Hackett and Ruth Chatterton. (D) Lionel Barrymore. (R) Season of 1929. All talking.
- MADONNA OF AVENUE A:** (P-D) Warner Brothers. (C) Dolores Costello. (D) Michael Curtiz. (R) Season of 1929. Musical score, sound effects and talking sequences.
- MAKING THE GRADE:** (P-D) Fox. (C) Edmund Lowe and Lois Moran. (D) Alfred E. Green. (R) February 10, 1929. Musical score.
- MAN AND THE MOMENT, THE:** (P-D) First National-Vitaphone. (C) Billie Dove and Rod La Rocque. (R) Season of 1929. Talking sequences.
- MAN HUNT:** (P-D) Universal. (A) Harry Hoyt. (R) 1929-30 season.
- MAN, WOMAN AND WIFE:** (P-D) Universal. (T) Society-war-underworld drama. (C) Norman Kerry, Pauline Starke, Marian Nixon, Kenneth Harlan, Crawford Kent and Byron Douglas. (D) Edward Laemmle. (A) Charles A. Logue. (R) January 13, 1929. (L) 6674. Musical score.
- MANHATTAN COWBOY, THE:** (P-D) Syndicate pictures. (C) Bob Custer. (D) J. P. McGowan. (R) January 31, 1929.
- MAN'S MAN, A:** (P-D) Metro-Goldwyn-Mayer. (C) William Haines and Josephine Dunn. (D) James Cruze. (R) Season of 1929. Talking sequences, musical score and sound effects.
- MARQUIS PREFERRED:** (P-D) Paramount. (C) Adolphe Menjou, Chester Conklin and Nora Lane. (D) Frank Tuttle. (R) February 2, 1929.
- MIDSTREAM:** (P-D) Tiffany-Stahl. (T) Society drama. (C) Ricardo Cortez, Claire Windsor, Montague Love and Helen Jerome Eddy. (R) June 1, 1929. Talking sequences.
- MILLION DOLLAR COLLAR, THE:** (P-D) Warner Brothers. (C) Rin-Tin-Tin. (D) Ross Lederman. (R) February 9, 1929. (L) 5561. Musical score and sound effects.
- MINSTREL SHOW, THE:** (P-D) Universal. (C) Eddie Leonard. (A) Norman Sper and George Rogan. (R) 1929-30 season. Sound picture.
- MOLLY AND ME:** (P-D) Tiffany-Stahl. (T) Stage drama. (C) Belle Bennett, Joe E. Brown, Albert A. Vaughn and Charles Byers. (R) March 1, 1929. Talking sequences and singing.
- MORGAN'S LAST RAID:** (P-D) Metro-Goldwyn-Mayer. (T) Western. (C) Tim McCoy and Dorothy Sebastian. (R) January 5, 1929. (L) 5264.
- MOTHERS OF TODAY:** (P-D) Gotham. An adaptation of a story by Henry Lloyd. No cast yet announced. Talking sequences.
- MOULIN ROUGE:** (D) World Wide Pictures. (P) British International. (T) Paris and London locale. (C) Eve Gray, Olga Chekova, and John Bradin. (D) E. A. Dupont. (A) Dupont. (R) Season of 1929.
- MY LADY'S PAST:** (P-D) Tiffany-Stahl. (T) Comedy drama. (C) Belle Bennett, Joe E. Brown and Alma Bennett. (R) April 1, 1929. Talking sequences.
- MY MAN:** (P-D) Warner Brothers. (C) Fannie Brice. (D) Archie Mayo. (R) January 12, 1929. (L) 9247. Musical score, sound effects and talking sequences.
- MYSTERIOUS ISLAND:** (P-D) Metro-Goldwyn-Mayer. (C) L. Hughes and J. Daly. (D) Lucien Hubbard. (R) Season of 1929.
- NEW ORLEANS:** (P-D) Tiffany-Stahl. (T) Comedy drama. (C) Ricardo Cortez, Buster Collier, Jr., and Alma Bennett. (R) June 20, 1929. Talking sequences.
- NEW YEAR'S EVE:** (P-D) Fox. (C) Mary Astor and Earle Fox. (D) Henry Lehrman. (R) February 17, 1929. Musical score.
- NO DEFENSE:** (P-D) Warner Brothers. (C) Monte Blue and May McAvoy. (D) Lloyd Bacon. (R) Season of 1929.
- NO PLACE TO LOVE:** (P-D) Universal. (C) Mary Philbin. (A) Will Chappel. (R) 1929-30 season.
- NOBODY'S CHILDREN:** (P-D) Fox. (C) All star cast. (D) Al Werker. (R) March 10, 1929. Musical score.
- NOISY NEIGHBORS:** (P-D) Pathe. (C) Eddie Quillan and Alberta Vaughn. (R) January 27, 1929. (L) 5735. Talking sequences.
- OFFICE SCANDAL, THE:** (P-D) Pathe. (C) Phyllis Haver. (R) March 3, 1929. (L) 6511. Talking sequences.
- ONE MAN DOG:** (P-D) RKO Productions. (C) Ranger, dog. (R) March 3, 1929.
- ONE RAINY NIGHT:** (P-D) Universal. (C) Laura LaPlante, (D) Wesley Ruggles. (A) Laura Hess. (R) June 16, 1929. Talking sequences.
- ONE STOLEN NIGHT:** (P-D) Warner Brothers. (R) Betty Branson. (D) Scott R. Dunlap. (R) Season of 1929.
- OUR MODERN MAIDS:** (P-D) Metro-Goldwyn-Mayer. (C) Joan Crawford and Anita Page. (D) Jack Conway. (R) Season of 1929. Talking sequences.
- OUTLAWED:** (P-D) RKO Productions. (C) Tom Mix. (R) January 21, 1929. (L) 6057.
- OVERLAND TELEGRAPH:** (P-D) Metro-Goldwyn-Mayer. (T) Western. (C) Tim McCoy and D. Janis. (D) John Waters. (R) March 2, 1929.
- PAGAN, THE:** (P-D) Metro-Goldwyn-Mayer. (C) Ramon Novarro and Renee Adoree. (D) W. S. Van Dyke. (R) Season of 1929. Musical score and sound effects.
- PALS OF THE PRAIRIE:** (P-D) RKO Productions. (C) Buzz Barton. (R) July 7, 1929.
- PAWNS OF PASSION:** (D) World Wide Pictures. (P) British International. (T) Parisian and Russian locale. (C) Olga Chekova, Sidney Suberly and Henry Baudin. (D)

- Carmine Gallone. (A) Gallone. (R) Season of 1929.
- PEACOCK FAN, THE:** (P-D) Chesterfield. (C) Lucien Prival, Rosemary Theby, Fred Malatesta, Tom O'Brien, Dorothy Dwan, Jimmy Wilcox, David Findlay, Carlton King and Blue Washington. (D) Phil Rosen. (R) March 15, 1929.
- PERFECTOR:** (P-D) Metro-Goldwyn-Mayer. (C) Tim McCoy. (D) Nick Grinde. (R) Season of 1929.
- PICCADILLY:** (D) World Wide Pictures. (P) British International. (C) Gilda Gray, Jameson Thomas and Anna May Wong. (D) E. A. Dupont. (A) Arnold Bennett. (R) Season of 1929.
- PLAY GOES ON, THE:** (P-D) Universal. (C) James Murray and all star cast yet to be selected. (D) Robert Hill. (A) Joe Swirling and Harrison Jacobs. (R) April 21, 1929.
- PLUNGING HOOF:** (P-D) Universal. (T) Western. (C) Rex, horse, Jack Perrin, Barbara Worth, J. P. McGowan, David Dunbar and Starlight, horse. (D) Henry McRae. (A) Basil Dickey and William Lord Wright. (R) April 14, 1929.
- POINTS WEST:** (P-D) Universal. (T) Western. (C) Hoot Gibson. No director yet selected. (R) August 30, 1929.
- PRIDE OF PAWNEE:** (P-D) RKO Productions. (C) Tom Tyler. (R) June 9, 1929.
- PRINCE AND THE DANCER:** (D) World Wide Pictures. (P) Hugo-Engel. (C) Albert Paulig, Dina Graller, Werner Pittschau and Anna Kallina. (A) E. W. Czeck. (R) Season of 1929.
- PRISONERS:** (P-D) First National-Vitaphone. (C) Not yet selected. (R) Season of 1929. Talking sequences.
- QUEEN KELLY:** (P-D) United Artists. (C) Gloria Swanson, Walter Byron, Tully Marshall, Seena Owen and William Von Brincken. (D) Eric von Stroheim. (A) von Stroheim. (R) No date set. Talking sequences.
- QUEEN OF THE NIGHT CLUBS:** (P-D) Warner Brothers. (C) Texas Guinan. (D) Bryan Foy. (R) Season of 1929. All talking picture.
- QUITTER, THE:** (P-D) Columbia. (R) Season of 1929.
- RAINBOW, THE:** (P-D) Tiffany-Stahl. (T) Epic drama. (C) Dorothy Sebastian, Lawrence Gray, Harvey Clark and Sam Hardy. (R) February 15, 1929. (L) 6114. Synchronized picture.
- RED HOT SPEED:** (P-D) Universal. (T) Comedy. (C) Reginald Denny, Alice Day, Charles Byer, Fritz Ridgeway, Thomas Ricketts, DeWitt Jennings and Hector Sarno. (D) Joseph Henabery. (A) Gladys Lehman. (R) January 27, 1929. Talking sequence.
- RED SWORD, THE:** (P-D) RKO Productions. (C) Allan Roscoe. (R) February 17, 1929.
- RED VELVET:** (P-D) Gotham. An adaptation of a story by Beth Brown. No cast yet announced. Talking sequence.
- REDEEMING SIN, THE:** (P-D) Warner Brothers. (C) Dolores Costello. (D) Howard Bretherton. (R) April 6, 1929. Musical score, sound effects and talking sequences.
- REDSKIN:** (P-D) Paramount. (C) Richard Dix and Gladys Belmont. (D) Victor Schertzinger. (R) February 23, 1929. Musical score and sound effects on discs.
- REDEMPTION:** (P-D) Columbia. (R) Season of 1929.
- RESCUE, THE:** (P-D) United Artists. (T) Epic of the sea. (C) Ronald Colman, Lily Damita, Alfred Hickman, Theodore von Eltz, John Davidson, Philip Strange, Bernard Seigel, Sojin, Laska Winters and Duke Kahanamoku. (D) Herbert Brenon. (A) Joseph Conrad. (R) January 12, 1929. Musical score and sound effects.
- RIDING DEMON, THE:** (P-D) Universal. (T) Western. (C) Ted Wells, Kathleen Collins, Lucy Beaumont and Otto Bibber. (D) Ray Taylor. (A) Basil Dickey. (R) August 18, 1929.
- RING, THE:** (D) World Wide Pictures. (P) British International. (C) Carl Brisson and Lillian Hall-Davis. (D) Alfred Hitchcock. (R) Season of 1929.
- RIVER WOMAN, THE:** (P-D) Gotham. (T) Drama. (C) Lionel Barrymore and Jacqueline Logan. (R) August, 1929. Sound effects.
- SATURDAY'S CHILDREN:** (P-D) First National-Vitaphone. (C) Corinne Griffith. (R) Season of 1929. Talking sequences.
- SEVEN FOOTPRINTS TO SATAN:** (P-D) First National-Vitaphone. (C) Billie Dove. (R) Season of 1929. Sound effects. Miss Dove also will appear in two other pictures with talking sequences.
- SHADY LADY, THE:** (P-D) Pathe. (C) Phyllis Haver. (R) January 20, 1929. (L) 6132. Talking sequences.
- SHAKEDOWN, THE:** (P-D) Universal. (T) Back stage and prize ring picture. (C) Murray Kent, Harry Gribbon, Wheeler Oakman, Jackie Hanlon, Jack Raymond, George Kotsandros and Florence Dulley. (D) Willie Wyler. (A) Charles Logue. (R) February 24, 1929. (L) 6753. Talking sequences.
- SHANGHAI ROSE:** (P-D) Rayart. (C) Irene Rich. (R) March 1, 1929.
- SHANNONS OF BROADWAY, THE:** (P-D) Universal. (C) Mr. and Mrs. James Gleason. (D) Wesley Ruggles. (A) James Gleason. (R) 1929-30 season.
- SHE GOES TO WAR:** (P-D) United Artists. (C) Eleanor Boardman, John Holland and Alma Rubens. (D) Henry King. (A) Rupert Hughes. No release date set. Musical score, sound effects and singing.
- SHOPWORN ANGEL, THE:** (P-D) Paramount. (C) Gary Cooper, Nancy Carroll and Paul Lukas. (D) Richard Wallace. (R) January 12, 1929. (L) 7112. Talking sequences.
- SHOW BOAT:** (P-D) Universal. (T) Drama. (C) Laura LaPlante, Joseph Schildkraut, Alma Rubens, Emily Fitzroy, Otis Harlan, Elise Bartlett, Jane La Verne, Jack Macdonald, Neely Edwards, Theodore Lorch, Stepin Fetchit and Gertrude Howard. (D) Harry Pollard. (A) Edna Ferber. (R) 1929-30 season. Talking sequences and musical score.
- SILKS AND SADDLES:** (P-D) Universal. (T) Racing picture. (C) Marian Nixon, Sam De Grasse, Montagu Love, Otis Harlan, Mary Nolan, David Torrence, Johnny Fox, Jr., Hayden Stevenson and Claire McDowell. (D) Robert F. Hill. (A) Gerald Beaumont. (R) January 20, 1929.
- SIN SISTER, THE:** (P-D) Fox. (C) Nancy Carroll and Lawrence Gray. (D) Charles Klein. (R) January 3, 1929. Musical score.
- SIN TOWN:** (P-D) Pathe. (C) E. Fair and H. Allan. (R) January 20, 1929. (L) 4554.
- SINGING FOOL, THE:** (P-D) Warner Brothers. (C) Al Jolson. (D) Lloyd Bacon. (R) January 1, 1929. (L) 9551. Musical score, sound effect and talking sequences.
- SINGLE MAN, THE:** (P-D) Metro-Goldwyn-Mayer. (T) Comedy drama. (C) Lew Cody and Eileen Pringle. (R) January 12, 1929. (L) 5596.
- SINGLE STANDARD:** (P-D) Metro-Goldwyn-Mayer. (C) Joan Crawford. (D) John S. Robertson. (R) Season of 1929.
- SIoux BLOOD:** (P-D) Metro-Goldwyn-Mayer. (T) Western. (C) Tim McCoy. (D) John Waters. (R) Season of 1929.
- SKY SKIDDER, THE:** (P-D) Universal. (T) Thrill feature. (C) Al Wilson, Helen Foster, Wilbur McGaugh and Pee Wee Holmes. (D) Bruce Mitchell. (A) Val Cleveland. (R) January 13, 1929.
- SLIM FINGERS:** (P-D) Universal. (T) Thrill feature. (C) William Cody, Duane Thompson, Wilbur Mack, Monte Montague, Arthur Morrison, Charles King and Josef Levigard. (D) Josef Levigard. (A) William Lester. (R) March 24, 1929.
- SMILIN' GUNS:** (P-D) Universal. (T) Western. (C) Hoot Gibson, Blanche Mehaffey, Virginia Pearson, Robert Graves, Leo White, Dad Gibson, James Bradbury, Jr., Walter Brennan and Jack Wise. (D) Hy McRae. (A) Shannon Fife. (R) April 7, 1929.
- SMILING TERROR:** (P-D) Universal. (T) Western. (C) Ted Wells, Derelys Perdue, Al Ferguson and Bud Osborne. (D) Josef Levigard. (A) William Lester. (R) June 30, 1929.
- SOME MOTHER'S BOY:** (P-D) Rayart. (C) Mary Carr and Jason Robards. (R) February 15, 1929.
- SONG OF BROADWAY:** (P-D) United Artists. (C) Harry Richman and Joan Bennett. (D) Sam Taylor. (A) Irving Berlin. Release date not set. Talking sequences and singing, with eight new songs by Berlin.
- SPIRIT OF YOUTH, THE:** (P-D) Tiffany-Stahl. (T) Drama. (C) Dorothy Sebastian, Larry Kent, Betty Francisco, Douglas Gilmore, Maurice Murphy and Anita Fremault. (R) January 10, 1929. (L) 6216.
- SPITS MARRIAGE:** (P-D) Metro-Goldwyn-Mayer. (T) Comedy. (C) Buster Keaton. (D) Edward Sedgwick. (R) Season of 1929.
- STARK MAD:** (P-D) Warner Brothers. (C) H. B. Warner and Louise Fazenda. (D) Lloyd Bacon. (R) March 2, 1929. (L) 6681. All talking picture.
- STOLEN KISSES:** (P-D) Warner Brothers. (C) May McAvoy. (D) Ray Enright. (R) Season of 1929. Musical score, sound effects and talking sequences.
- STRANGE CARGO:** (P-D) Pathe. (C) All star cast. (R) March 31, 1929. (L) 7045. All talking picture.
- STRONG BOY:** (P-D) Fox. (C) Victor McLaglen and Leatrice Joy. (D) John Ford. (R) March 3, 1929. Musical score.
- SQUALL, THE:** (P-D) First National-Vitaphone. (C) Milton Sills and Dorothy Mackaill. (R) Talking sequences.
- SQUARE SHOULDERS:** (P-D) Pathe. (C) Junior Coughlan. (R) March 10, 1929. Talking sequences.
- SUNSET PASS:** (P-D) Paramount. (T) Zane Grey story. (C) Jack Holt, Chester Conklin, Nora Lane and John Loder. (D) Otto Brower. (R) February 9, 1929.
- TAKE IT EASY:** (P-D) United Artists. (T) Comedy. (C) Louis Wolheim, William Boyd and Lupe Velez. (D) Lewis Milestone. Release date not set. All talking picture.
- TALMADGE, NORMA:** (P-D) United Artists. A Norma Talmadge all talking picture, to be directed by George Fitzmaurice, is scheduled for 1929 release.
- TEXAS TOMMY:** (P-D) Syndicate Pictures. (C) Bob Custer. (D) J. P. McGowan. (R) April 30, 1929.
- THAT BLONDE:** (P-D) Universal. (C) Laura LaPlante. (D) Wesley Ruggles. (R) May 5, 1929. Talking sequences.
- THIS IS HEAVEN:** (P-D) United Artists. (C) Vilma Banky, James Hall, Lucian Littlefield and Fritz Ridgeway. (D) Alfred Santell. No release date set. Musical score and sound effects.
- THREE PASSIONS:** (P-D) United Artists. (C) Alice Terry, Ivan Petrovitch, Shayle Gardner, Clare Eames, Gerald Fielding, Andrews Engleman and Leslie Faber. (D) Rex Ingram. (A) Cosmo Hamilton. (R) June 1, 1929. Musical score and sound effects.
- TIDE OF EMPIRE:** (P-D) Metro-Goldwyn-Mayer. (C) Renee Adoree and Duryea. (D) Allan Dwan. (R) March 23, 1929. Musical score and sound effects.
- TIGER SKIN:** (P-D) Metro-Goldwyn-Mayer. (C) Greta Garbo. (No director yet selected. (R) Season of 1929.
- TIME, THE PLACE AND THE GIRL, THE:** (P-D) Warner Brothers. (C) All star. (D) Howard Bretherton. (R) Season of 1929.
- TIMES SQUARE:** (P-D) Gotham. (C) Alice Day and Arthur Lubin. (R) September, 1929. Talking sequences.
- TIP OFF, THE:** (P-D) Universal. (T) Thrill feature. (C) William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague and Walter Shumway. (D) Leigh Jason. (A) Basil Dickey. (R) June 2, 1929.
- TOMMY ATKINS:** (D) World Wide Pictures. (P) British International. (T) Egyptian and English locale. (C) Walter Byron, Lillian Hall-Davis and Henry Victor. (D) Norman Walker. (R) Season of 1929.
- TONG WAR:** (P-D) Paramount. (C) Wallace Beery, Florence Vidor, Warner Oland and Jack Oakie. (D) William Wellman. (R) March 9, 1929. All talking with sound version on film.
- TRADER HORN:** (P-D) Metro-Goldwyn-Mayer. (C) No cast yet selected. (D) W. S. Van Dyke. (R) Season of 1929.
- TRAIL OF HORSE THIEVES, THE:** (P-D) RKO Productions. (C) Tom Tyler. (R) January 13, 1929. (L) 4823.
- TRAIL OF '98, THE:** (P-D) Metro-Goldwyn-Mayer. (C) Ralph Forbes and Dolores Del Rio. (R) January 5, 1929. (L) 8799. Musical score and sound effects.
- TRIAL MARRIAGE:** (P-D) Columbia. (R) Season of 1929.
- TRIAL OF MARY DUGAN, THE:** (P-D) Metro-Goldwyn-Mayer. (C) Norma Shearer and H. B. Warner. (D) Bayard Veiller. (R) Season of 1929. All talking picture.
- TROUPERS, THE:** (P-D) Gotham. An adaptation of a story by Gerald Beaumont. No cast yet announced. Talking sequences.
- TRUE HEAVEN:** (P-D) Fox. (C) George O'Brien and Lois Moran. (D) James Tinling. (R) January 20, 1929. Musical score.
- TWO MEN AND A MAID:** (P-D) Tiffany-Stahl. (T) Foreign Legion. (C) Buster Collier, Jr., Eddie Gribbon, George E. Stone and Alma Bennett. (R) June 15, 1929. Talking sequences.
- TWO WEEKS OFF:** (P-D) First National-Vitaphone. (C) Jack Mulhall. (R) Season of 1929. Talking sequences. Mulhall will appear in another talking picture.
- UNEASY LOVE:** (P-D) Brenda Pictures. No cast or director yet selected. (A) Mrs. A. M. Williamson. (R) Season of 1929. Sound.
- VAGABOND CUB, THE:** (P-D) RKO Productions. (C) Buzz Barton. (R) February 10, 1929. (L) 4741.
- VENUS:** (P-D) United Artists. (C) Constance Talmadge, Jean Murat, Maxudian, Andre Roanne and Baron Pils. (D) Louis Mercanton. (A) Jean Vignaud. No release date set. Musical score.
- VIKING, THE:** (P-D) Metro-Goldwyn-Mayer. All technicolor feature. (C) Pauline Starke. (D) R. W. Neill. (R) Season of 1929. Musical score and sound effects.

VIOLENCE: (P-D) Gotham. An adaptation of a story by Norman Houston. No cast yet announced. Talking sequences.

VOICE OF THE STORM: (P-D) RKO Productions. (R) January 13, 1929.

WAY FOR A SAILOR, THE: (P-D) Metro-Goldwyn-Mayer. (C) John Gilbert. No director yet selected. (R) Season of 1929.

WEARY RIVER: (P-D) First National-Vitaphone. (C) Richard Barthelmess. (R) Season of 1929. Talking sequences. Barthelmess will make two other pictures to be announced later.

WEEK END WIVES: (D) World Wide Pictures. (P) British International. (C) Monty Banks, Estlee Brody, Jameson Thomas and Annette Benson. (D) Harry Lachman. (R) Season of 1929.

WHEN DREAMS COME TRUE: (P-D) Rayart. (C) Rex Lease and Helene Costello. (R) January 15, 1929.

WHERE EAST IS EAST: (P-D) Metro-Goldwyn-Mayer. (C) Lon Chaney, Estelle Taylor and Lupe Velez. (D) Tod Browning. (R) Season of 1929.

WHISPERING WINDS: (P-D) Tiffany-Stahl. (T) Society drama. (C) Eve Southern, Malcolm McGregor and Patsy Ruth Miller. (R) May 1, 1929. Talking sequences and singing.

WHITE COLLARS: (P-D) Metro-Goldwyn-Mayer. (C) Conrad Nagel and Bessie Love. (D) William de Mille. (R) Season of 1929. All talking.

WHITE SHEIK, THE: (D) World Wide Pictures. (P) British International. (C) Jameson Thomas, Lillian Hall-Davis and Warwick Ward. (D) Harley Knoles. (R) Season of 1929.

WHITE SISTER, THE: (P-D) Metro-Goldwyn-Mayer. (C) Lillian Gish and Ronald Colman. (D) Henry King. (R) February 2, 1929.

WHY BE GOOD: (P-D) First National-Vitaphone. (C) Colleen Moore. (R) Season of 1929. Miss Moore will appear in another picture, yet untitled. No plans have been made for talking.

WHY GIRLS WALK HOME: (P-D) Universal. (A) Inez Gregg. (R) 1929-30 season.

WICKED ANGEL, THE: (P-D) Columbia. (R) Season of 1929.

WILD BLOOD: (P-D) Universal. (T) Western. (C) Rex, Jack Crosby, Mary Ellis, Luke Connor, John Ellis and Starlight. (D) Henry MacRae. (A) George Morgan. (R) February 10, 1929. (L) 4497.

WILD ORCHIDS: (P-D) Metro-Goldwyn-Mayer. (C) Greta Garbo, Nils Asther and Lewis Stone. (D) Sidney Franklin. (R) February 23, 1929. Musical score and sound effects.

WILD PARTY, THE: (P-D) Paramount. (C) Clara Bow, Frederic March, Marceline Day, Shirley O'Hara and Jack Oakie. (D) Dorothy Arzner. (R) April 6, 1929. All talking with sound on film.

WILDCAT, THE: (P-D) Columbia. (R) Season of 1929.

WINGS: (P-D) Paramount. (T) Epic of the air. (C) Clara Bow, Charles Rogers and Richard Arlen. (D) William Wellman. (R) January 5, 1929. (L) 12,267. Musical score and sound effects.

WOLF OF WALL STREET, THE: (P-D) Paramount. (C) George Bancroft, Nancy Carroll, Baclanova, Paul Lukas and Jack Lunden. (D) Rowland V. Lee. (R) February 9, 1929. (L) 6396. All talking with sound on film.

WOLVES OF THE CITY: (P-D) Universal. (T) Thrill feature. (C) William Cody, Sally Blaine, Al Ferguson, Monte Montague, Louise Carver and Charles Clary. (D) Leigh Jason. (A) Val Cleveland. (R) February 24, 1929.

WOLF SONG: (P-D) Paramount. (C) Gary Cooper, Lupe Velez and Louis Wolheim. (D) Victor Fleming. (R) March 2, 1929. Talking sequences on discs.

WONDER OF WOMEN, THE: (P-D) Metro-Goldwyn-Mayer. (C) No cast yet selected. (D) Clarence Brown. (R) Season of 1929. Talking sequences.

WOMAN IN THE NIGHT: (D) World Wide Pictures. (P) British International. (T) Scotch locale. (C) Maria Corda and Jameson Thomas. (D) Victor Saville. (R) Season of 1929.

WOMAN IN WHITE: (D) World Wide Pictures. (P) British & Dominions Film. (C) Blanche Sweet, Haddon Mason, Jerrold Robert-Shaw and Louise Prussing. (D) Herbert Wilcox. (A) Wilkie Collins. (R) Season of 1929.

WORLD TOMORROW, THE: (P-D) Universal. (A) Leonard Fields. (R) 1929-30 season.

WORM TURNS, THE: (P-D) Universal. (A) Ward Russell. (R) 1929-30 season.

YELLOWBACK: (P-D) RKO Productions. (C) Tom Moore and Seena Owen. (R) January 20, 1929.

YOU CAN'T BUY LOVE: (P-D) Universal. No cast or director yet selected. (A) Beatrice Van. (R) May 26, 1929. Talking sequences.

YOUNGER GENERATION, THE: (P-D) Columbia. (C) Jean Hersholt and Lina Basquette. (R) January 24, 1929.

1928 PICTURES

Key to Abbreviations

CCast
DDirector
LLength
P-DProducer-Distributor
RRelease
TType

ABIE'S IRISH ROSE: (P-D) Paramount. (T) Comedy-drama. (C) Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell MacDonald, Bernard Gorey, Ida Kramet, Nick Cogley, Camillus Pretal, Rosa Rosanova. (D) Victor Fleming. (R) November 3, 1928. (L) 10,471. Talking sequences. Sound effects and musical score.

ACROSS TO SINGAPORE: (P-D) Metro-Goldwyn-Mayer. (T) Melodrama. (C) Ramon Navarro, Joan Crawford, Ernest Torrence, Frank Currier, Dan Wolheim, Duke Martin, Edward Connelly, and James Mason. (D) William Nigh. (R) April 28, 1928. (L) 6749.

ACTRESS, THE: Metro-Goldwyn-Mayer. (T) Drama. (C) Norma Shearer, Gwen Lee, Lee Moran, Roy D'Arcy, Virginia Pearson, William Humphrey and Effie Ellsler. (D) Sidney Franklin. (R) April 28, 1928. (L) 6908.

ADVENTURE MAD: (P-D) Paramount-Ufa. (T) Drama. (C) Eric Barclay, Lillian Hall Davis, Nils Asther, Nina Vanna, Albert Steinruck and Paul Praetiz. (D) Lothar Mendes. (R) March 31, 1928. (L) 5897.

ADVENTURER, THE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Tim McCoy, Dorothy Sebastian, Charles Delaney, George Cowl, Michael Visaroff, Gayne Whitman, Alex Melesh and Katherine Block. (D) Viacheslav Tourjansky. (R) December 10, 1927. (L) 4,709.

AFLAME IN THE SKY: (P-D) RKO. (T) Melodrama. (C) Sharon Lynn, Jack Luden, William Humphreys, Robert McKlim, Bill Scott, Charles A. Stevenson, Bill Franey, Mark Hamilton, and Walter Ackerman. (D) J. P. McGowan. (R) December 18, 1927. (L)

AFTER THE STORM: (P-D) Columbia. (T) Melodrama. (C) Hobart Bosworth, Eugenia Gilbert, Charles Delaney, Maude George, George Kuwa and Linda Lored. (D) George B. Seitz. (R) April 17, 1928. (L) 5459.

AIR CIRCUS, THE: (P-D) Fox. (T) Comedy drama. (C) David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, and Earl Robinson. (D) Howard Hawks. (R) September 30, 1928. (L) 7702. Talking sequences, sound effects and musical score.

AIR LEGION, THE: (P-D) RKO. (T) Drama (C) Ben Lyon, Antonio Moreno, Martha Sleeper, John Gough and Colin Chase. (D) Bert Glennon. (R) January 6, 1929. (L) 6361.

ALEX THE GREAT: (P-D) RKO. (T) Comedy. (C) Richard "Skeets" Gallagher, Albert Conti, Patricia Avery, Ruth Dwyer and Charles Byer. (D) Dudley Murphy. (R) May 13, 1928. (L) 5872.

ALIAS THE LONE WOLF: (P-D) Columbia. (T) Mystery. (C) Bert Lytell, Lois Wilson, William V. Mong, Ned Sparks, James Mason, Paulette Duval, Ann Brody, and Alphonz Ethier. (D) Edward H. Griffith. (R) August 23, 1928. (L) 5831.

ALMOST HUMAN: (P-D) Pathe. (T) Drama. (C) Vera Reynolds, Kenneth Thomson, Mejel Coleman, Claire McDowell, Ethel Wales, Fred Walton and the three dogs, Hank, Paul and Trixie. (D) Frank Urson. (R) December 26, 1928. (L) 5596.

ANYBODY HERE SEEN KELLY: (P-D) Universal. (T) Comedy drama. (C) Tom Moore, Bessie Love, Tom O'Brien, Kate Price, Alfred Allen. (D) William Wyler. (R) September 9, 1928. (L) 6243.

APACHE RAIDER, THE: (P-D) Pathe. (T) Western. (C) Leo Maloney, Eugenia Gilbert, Tom London, Don Coleman, Jack Ganzhorn, Joan Renee, William Merrill McCormack, Frederick Dana, Whitehorse, Robert L. Smith, Walter Shumway and Murdock MacQuarrie. (D) Leo D. Maloney. (R) February 12, 1928. (L) 5755.

ARIZONA CYCLONE: (P-D) Universal. (T) Western. (C) Fred Humes, George B. French, Margaret Gray, Cuyler Supplee, Pee Wee Holmes, Benny Corbett, Dick L'Estrange and Scotty Matraw. (D) Edgar Lewis. (R) May 6, 1928.

AVALANCHE: (P-D) Paramount. (T) Western. (C) Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver and Richard Win-

slow. (D) Otto Brower. (R) December 1, 1928. (L) 6099.

B

BABY MINE: (P-D) Metro-Goldwyn-Mayer. (T) Comedy drama. (C) Karl Dane, George Arthur, Charlotte Greenwood, and Louise Lorraine. (D) Robert Z. Leonard. (R) January 21, 1928. (L) 5332.

BANDIT'S SON, THE: (P-D) RKO. (T) Western. (C) Bob Steele, Tom Lingham, Hal Davis, Stanley Taylor, Ann Sheridan, Bobby Mack, Barney Gilmore and Finch Smiles. (D) Wallace Fox. (R) November 20, 1927. (L) 4765.

BANTAM COWBOY, THE: (P-D) RKO. (T) Western. (C) Buzz Barton, Frank Rice, Tom Lingham, Dorothy Kitchen, Bob Fleming, Bill Paton and San Nelson. (D) Louis King. (R) August 12, 1928. (L) 4893.

BARE KNEES: (P-D) Gotham. (T) Comedy-drama. (C) Virginia Lee Corbin, Donald Keith, Jane Winton, Johnnie Walker, Forrest Stanley, and Maude Fulton. (D) Erle C. Kenton. (R) February 1, 1928. (L) 6000.

BARKER, THE: (P-D) First National. (T) Drama. (C) Milton Sills, Douglas Fairbanks Jr., George Cooper, John Erwin, S. S. Simon, Dorothy Mackaill, Betty Compson and Sylvia Ashton. (D) George Fitzmaurice. (R) December 30, 1928. (L) 7137. Talking sequences, sound effects and musical score.

BEAU SABRUER: (P-D) Paramount. (T) Melodrama. (C) Gary Cooper, Evelyn Brent, Noah Berry, William Powell, Roscoe Karns, Mitchell Lewis, Arnold Kent, Raoul Paeli, Joan Standing, Frank Reicher and Oscar Smith. (D) John Waters. (R) January 7, 1928. (L) 6586.

BEGGARS OF LIFE: (P-D) Paramount. (T) Melodrama. (C) Wallace Berry, Richard Arlen, Louise Brooks, Edgar Blue Washington, H. A. Morgan, Andy Clark, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsonaros, Jacques Chaplin, Robert Brower, and Frank Brownlee. (D) William Wellman. (R) September 15, 1928. (L) 7805. Talking sequences and musical score.

BELLAMY TRIAL, THE: (P-D) Metro-Goldwyn-Mayer. (T) Melodrama. (C) Betty Bronson, Leatrice Joy, Edward Nugent, George Barraud, Margaret Livingston, Kenneth Thompson, Margaret Deddon, Charles B. Middleton and Charles Hill Mailes. (D) Monta Bell. (R) January, 1929. (L) Talking sequences, sound effects and musical score.

BEWARE OF BLONDES: (P-D) Columbia. (T) Melodrama. (C) Dorothy Revier, Matt Moore, Roy D'Arcy, Robert Edeson, Walter P. Lewis, Hazel Howell and Harry Semels. (D) George B. Seitz. (R) July 1, 1928. 5649.

BEWARE OF MARRIED MEN: (P-D) Warner Brothers. (T) Comedy-drama. (C) Irene Rich, Myrna Loy, Audrey Ferris, Clyde Cook, Richard Tucker, Stuart Holmes. (D) Archie L. Mayo. (R) January 14, 1928. (L) 5380. Musical score.

BEYOND THE SIERRAS: (P-D) Metro-Goldwyn-Mayer. (T) Western. (C) Tim McCoy, Sylvia Beecher, Roy D'Arcy, Polly Moran, Richard R. Neill, J. Gordon Russell. (D) Nick Grinde. (R) September 15, 1928. (L) 5,896.

BIG CITY, THE: (P-D) Metro-Goldwyn-Mayer. (T) Melodrama. (C) Lon Chaney, Marceline Day, James Murray, Betty Compson, Walter Percival, Lew Short and Eddie Sturgis. (D) Tod Browning. (R) February 18, 1928. (L) 6,838.

BIG KILLING, THE: (P-D) Paramount. (T) Comedy-drama. (C) Wallace Beery, Raymond Hatton, Anders Randolph, Mary Brian, Gardner James, Lane Chandler, Paul McAllister, James Mason, Ralph Yearsley, Bruce Gordon, Leo Willis, Ethan Laidlaw, Robert Kortman, Walter James and Roscoe Ward. (D) F. Richard Jones. (R) May 19, 1928. (L) 5,930.

BLINDFOLD, THE: (P-D) Fox. (T) Drama. (C) Lois Moran, George O'Brien, Don Terry, Earle Foxe, Maria Alba, Fritz Field, Andy Clyde, Crauford Kent, Robert E. Homans, John Kelly, Phillips Smalley. (D) Charles Klein. (R) December 8, 1928. (L) 5,598. Musical score.

BLONDE FOR A NIGHT, A: (P-D) Pathe. (T) Comedy-drama. (C) Marie Prevost, Franklin Pangborn, Harrison Ford, T. Roy Barnes, Lucien Littlefield. (D) E. Mason Hopper. (R) March 3, 1928. (L) 5,927.

BLONDES BY CHOICE: (P-D) Gotham. (T) Comedy-drama. (C) Claire Windsor, Allan Simpson, Walter Hiers, Bodil Rosing, Bess Flowers, Leigh Willard, Jack Gardner, Louis Carver, Mai Wells, Alice Belcher, and Joseph Belmont. (D) Hampton Del Ruth. (R) December 31, 1927. (L) 6,987.

BLOOD SHIP, THE: (P-D) Columbia. (T) Drama. (C) Hobart Bosworth, Jacqueline Logan, Richard Arlen, Walter James, Fred Kohler, James Bradbury, Sr., Arthur Rankin, Syd Crossley, and others. (D) George B. Seitz. (R) December 3, 1927. (L) 6,843.

BLUE DANUBE, THE: (P-D) Pathe. (T) Drama. (C) Leatrice Joy, Joseph Schildkraut, Nils Asther, Seena Owen, May Robson, Albert Gran, and Frank Reicher. (D) Paul Sloane. (R) February 18, 1928. (L) 6,589.

BOSS OF THE RUSTLER'S ROOST, THE: (P-D) Pathe. (T) Western. (C) Don Coleman, Ben Corbett, Tom London, Eugenia Gilbert, Albert Hart, Dick Hatton, Frank Clark, William Bertram, and Chet Ryan. (D) Leo Maloney. (R) May 12, 1928. (L) 4,833.

BRANDED SOMBRERO, THE: (P-D) Fox. (T) Western. (C) Buck Jones, Leila Hyams, Jack Baston, Leo Kelly, Francis Ford, Josephine Borio and Stanton Heck. (R) January 21, 1928. (L) 4,612.

BREED OF THE SUNSET: (P-D) RKO. (T) Western. (C) Bob Steele, George Bunny, Dorothy Kitchen, Leo White, Larry Fisher. (D) Wallace Fox. (R) February 11, 1928. (L) 4,869.

BRINGING UP FATHER: (P-D) Metro-Goldwyn-Mayer. (T) Comedy-drama. (C) J. Farrell MacDonald, Jules Cowles, Polly Moran, Marie Dressler, Gertrude Olmstead, Grand Withers, David Mir, and Tenen Holtz. (D) Jack Conway. (R) March 31, 1928. (L) 6,344.

BROADWAY DADDIES: (P-D) Columbia. (T) Comedy-drama. (C) Jacqueline Logan, Alex B. Francis, Rex Lease, Phillips Smalley, DeSicis Mooers, Clarissa Selwynne and Betty Francisco. (D) Fred Windermere. (R) April 7, 1928. (L) 5,537.

BROADWAY MADNESS: (P-D) Excellent. (T) Drama. (C) Marguerite de la Motte, Donald Keith, Betty Hilburn, Margaret Cloud, George Cowl, Louis Payne, Robert Dudley, and Orral Humphreys. (D) Burton King. (R) November 19, 1927. (L) 6,945.

BRONCO STOMPER, THE: (P-D) Pathe. (T) Western. (C) Don Coleman, Ben Corbett, Eugenia Gilbert, Frank Clark, Florence Lee, Tom London, Miles "Bud" Osborne, Frederick Dana and Whitehorse. (D) Leo D. Maloney. (R) March 17, 1928. (L) 5,408.

BROTHERLY LOVE: (P-D) Metro-Goldwyn-Mayer. (T) Comedy-drama. (C) Karl Dane, George Arthur, Jean Arthur, Richard Carlyle, Edward Connelly and Marcia Harris. (D) Charles F. Ressler. (R) October 13, 1928. (L) 6,053. Talking sequences and sound effects.

BUCK PRIVATES: (P-D) Universal. (T) Comedy-drama. (C) Lyda de Putti, Malcolm McGregor, Zasu Pitts, James Marcus, Eddie Gribbon, Ed Duncan, Bud Jamison, and Les Bates. (D) Melville Brown. (R) June 17, 1928.

BULLET MARK, THE: (P-D) Pathe. (T) Western. (C) Jack Donovan, Gladys McConnell, Joseph Girard, Albert J. Smith, Lincoln Plumer, and Margaret Gray. (D) Stuart Paton. (R) March 19, 1928. (L) 4,550.

BURNING DAYLIGHT: (P-D) First National. (T) Melodrama. (C) Milton Sills, Doris Kenyon, Arthur Stone, Big Boy Williams, Lawford Davidson, Jane Winton, Stuart Holmes, Edmund Breese, and Howard Truesdale. (D) Charles Bradin. (R) March 10, 1928. (L) 6,500.

BURNING THE WIND: (P-D) Universal. (T) Western. (C) Hoot Gibson, Virginia Brown Faire, Cesare Gravina, Robert Homans, Georges Grandee, Boris Karloff, and Pee-wee Holmes. (D) Henry MacRae and Herbert Blache. (R) January 12, 1929. (L) 5,202.

BURNING UP BROADWAY: (P-D) Sterling. (T) Drama. (C) Helene Costello, Ernest Hilliard, Robert Frazer, and Sam Hardy. (D) Philip Rosen. (R) January 30, 1928.

BUTTER AND EGG MAN, THE: (P-D) First National. (T) Comedy drama. (C) Jack Mulhall, Greta Nissen, Sam Hardy, William Demarest and Gertrude Astor. (D) Richard Wallace. (R) September 2, 1928. (L) 6,457.

BUTTONS: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Jackie Coogan, Lars Hanson, Gertrude Olmstead, Paul Hurst, Roy D'Arcy, Polly Moran, Jack McDonald and Coy Watson, Jr. (D) George Hill. (R) December 31, 1927. (L) 6,050.

C

CAMERAMAN, THE: (P-D) Metro-Goldwyn-Mayer. (T) Comedy. (C) Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy and Harry Gribbon. (D) Edward Sedgwick. (R) September 15, 1928.

CANYON OF ADVENTURE, THE: (P-D) First National. (T) Western. (C) Ken Maynard, Virginia Brown Faire, Eric Mayne, Theodore Lorch, Tyrone Breerton, Hal Salter, Billy Franey, Charles Winkler and Tarzan. (D) Albert Rongell. (R) April 29, 1928. (L) 5,800.

CAT AND THE CANARY, THE: (P-D) Universal. (T) Mystery drama. (C) Laura La Plante, Creighton Hale, Forrest Stanley, Tully Marshall, Gertrude Astor, Flora Finch, Arthur Edmund Carew, Martha Mattox, George Siegmund, Lucien Littlefield, Joe Murphy, and Billie Engle. (D) Paul Leni. (R) September 11, 1927. (L) 7,790.

CERTAIN YOUNG MAN, A: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Ramon Navarro, Marceline Day, Renee Adoree, Carmel Myers, Bert Roach, Huntley Gordon and Ernest Wood. (D) Hobart Henley. (R) June 2, 1928. (L) 5,679.

CHARGE OF THE GAUCHOS: (P-D) RKO. (T) Melodrama. (C) Francis X. Bushman, Jacqueline Logan, Guido Trento, Paul Ellis, Henry Kolker, Charles Hill Mailes, John Hopkins, Charles K. French, Olive Hashbrough, Mathilde Comont, Jack Ponder, Lige Conley, Gino Corrado and Frank Hagney. (D) Albert Kelly. (R) September 15, 1928. (L) 5,548.

CHASER, THE: (P-D) First National. (T) Comedy. (C) Harry Langdon, Gladys McConnell, Helen Hayward, William Jamison, and Charles Thurston. (R) February 11, 1928. (L) 5,744.

CRASHING THROUGH: (P-D) Pathe. (T) Western. (C) Jack Padjan, William Eugene, Sally Rand, Buster Gardner, Thomas Sant-

sch and Duke R. Lee. (D) Tom Buckingham. (R) February 5, 1928. (L) 4480.

CHEATING CHEATERS: (P-D) Universal. (T) Comedy drama. (C) Betty Compson, Kenneth Harlan, E. J. Radcliffe, Maude Turner Gordon, Sylvia Ashton, Erwin Connelly, Eddie Gribbon, Lucien Littlefield and Cesare Gravina. (D) Edward Laemmle. (R) October 9, 1927. (L) 5,623.

CHICAGO AFTER MIDNIGHT: (P-D) RKO. (T) Melodrama. (C) Ralph Ince, Jola Mendez, Lorraine Rivero, James Mason, Carl Axzelle, Helen Jerome Eddy, Ole M. Ness, Rob Seiter and Frank Mills. (D) Ralph Ince. (R) January 21, 1928. (L) 7,996.

CHICKEN A LA KING: (P-D) Fox. (T) Comedy drama. (C) Nancy Carroll, Ford Sterling, Arthur Stone, George Meeker, Frances Lee, Carol Holloway, and Nora Hayden. (D) Henry Lehrman. (R) June 30, 1928. (L) 6,418.

CHINATOWN CHARLIE: (P-D) First National. (T) Comedy drama. (C) Johnny Hines, Louise Lorraine, Harry Gribbon, Scooter Lowry, Sojin, Ann May Wong, George Kuwa, Fred Kohler and Jack Burdette. (D) Charles Hines. (R) February 18, 1928. (L) 6,365.

CHORUS KID, THE: (P-D) Gotham. (T) Drama. (C) Virginia Brown Faire, Bryant Washburn, Thelma Hill, Hedda Hopper, John Batten, Tom O'Brien and Sheldon Lewis. (D) Howard Bretherton. (R) June, 1928. (L) 6,000.

CIRCUS KID: (P-D) RKO. (T) Melodrama. (C) Frankie Darro, Helene Costello, Poodles Hanneford, Sam Nelson, Lionel Belmore, Johnny Gough, Sid Crossley and Charles Gemora. (D) George B. Seitz. (R) October 7, 1928. (L) 6,085. Talking sequences, sound effects and musical score.

CIRCUS ROOKIES: (P-D) Metro-Goldwyn-Mayer. (T) Comedy. (C) Karl Dane, George Arthur, Louise Lorraine, Sydney Jarvis and Fred Himes Humes. (D) Edward Sedgwick. (R) March 31, 1928. (L) 5,653.

CLEAN-UP MAN, THE: (P-D) Universal. (T) Western. (C) Ted Wells, Peggy O'Day, Henry Herbert, George H. Reed and Tom Carter. (D) Ray Taylor. (R) February 12, 1928. (L) 4,232.

CODE OF THE SCARLET: (P-D) First National. (T) Western. (C) Ken Maynard, Gladys McConnell, Ed Brady, J. P. McGuowan, Doris Farley, Sheldon Lewis, Harold Salter, Joe Rickson and Robert Walker. (D) Harry J. Brown. (R) June 23, 1928. (L) 5,600.

COME TO MY HOUSE: (P-D) Fox. (T) Drama. (C) Olive Borden, Antonio Moreno, Ben Bard, Cornelius Keefe, Doris Lloyd and Richard Maitland. (D) Alfred E. Green. (R) December 25, 1927. (L) 4,300.

COP, THE: (P-D) Pathe. (T) Melodrama. (C) William Boyd, Alan Hale, Jacqueline Logan, Robert Armstrong, Tom Kennedy, Louis Natheaux, and Phil Sleeman. (D) Donald Crisp. (R) August 19, 1928. (L) 7,054.

COSSACKS, THE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) John Gilbert, Renee Adoree, Ernest Torrence, Dale Fuller, Mary Alden, Josephine Borio, Neil Neely, Yorke Sherwood, Joseph Mari and Paul Hurst. (D) George Hill. (R) April 14, 1928. (L) 8,601.

COUNT OF TEN, THE: (P-D) Universal. (T) Drama. (C) Charles Ray, James Gleason, Jobyna Ralston, Eddythe Chapman, Arthur Lake and Charles Sellon. (D) James Flood. (R) July 1, 1928.

COWBOY CAVALIER, THE: (P-D) Pathe. (T) Western. (C) Buddy Roosevelt, Olive Hasbrouck, Charles K. French, Fanny Modgley, Robert Walker, Bob Clark and William Ryno. (D) Richard Thorpe. (R) February 4, 1928. (L) 5,426.

COWBOY KID, THE: (P-D) Fox. (T) Western. (C) Rex Bell, Mary Jane Temple, Brooks Benedict, Alice Belcher, Joe De Grasse, Sid Crossley, Billy Bletcher. (D) Clyde Carruth. (R) July 15, 1928. (L) 4,293.

CRAIG'S WIFE: (P-D) Pathe. (T) Drama. (C) Irene Rich, Warner Baxter, Virginia Bradford, Carroll Nye, Lilyan Tashman, George Irving, Jane Keckley, Mable Van Buren, Ethel Wales and Raida Rae. (D) William C. DeMille. (R) September 22, 1928. (L) 6,670.

CRASH, THE: (P-D) First National. (T) Drama. (C) Milton Sills, Thelma Todd, Wade

Boteler, William Demarest, Fred Warren, Sylvia Ashton and DeWitt Jennings. (D) Eddie Cline. (R) September 28, 1928. (L) 6225. Musical score.

CROOKS CAN'T WIN: (P-D) R K O. (T) Melodrama. (C) Ralph Lewis, Thelma Hill, Sam Nelson, Joe Brown, Eugene Strong, James Eagle and Charles Hall. (D) Charles Gillette. (R) February 1, 1928. (L) 6320.

CROWD, THE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Eleanor Boardman, James Murray, Bert Roach, Daniel G. Tomlinson, Del Henderson, Lucy Beaumont, Freddie Burke and Alice Mildred Pater. (D) King Vidor. (R) March 10, 1928. (L) 8548.

D

DANGER RIDER, THE: (P-D) Universal. (T) Western. (C) Hoot Gibson, Eugenia Gilbert, Reeves Eason, Monte Montague, King Zany, Frank Beale and Milla Davenport. (D) Henry MacRae. (R) November 17, 1928. (L) 5357.

DAREDEVILS REWARD: (P-D) Fox. (T) Western. (C) Tom Mix, Natalie Joyce, Lawford Davidson, Billy Bletcher, Harry Cording and William Welch. (D) Gene Forde. (R) February 11, 1928. (L) 4987.

DATE WITH A DUCHESS, A: (P-D) Paramount. (T) Comedy. (C) Adolphe Menjou, Evelyn Brent, Rose Dione, Emil Chautard, Mario Carillo, Leonardo de Vesa and Jules Rancourt. (D) Hobart Henley. (R) March 21, 1928.

DESERT BRIDE, THE: (P-D) Columbia. (T) Melodrama. (C) Betty Compson, Allan Forrest, Edward Martindel, Otto Matiesen, Roscoe Karns and Frank Austin. (D) Walter Lang. (R) April 14, 1928. (L) 5928.

DESERT OF THE LOST, THE: (P-D) Pathe. (T) Western. (C) Wally Wales, Peggy Montgomery, William J. Dyer, Edward Cecil, Richard Neill, Kelly Gafford, Ray Murro, George Magrill and Charles Whitaker. (D) Richard Thorpe. (R) December 18, 1927. (L) 4933.

DEVIL'S SKIPPER, THE: (P-D) Tiffany-Stahl. (T) Melodrama. (C) Belle Bennett, Montagu Love, Cullen Landis, Mary McAllister, Gino Corrado, G. Raymond Nye, Pat Hartigan, Adolph Millar, Phillip Sleeman and Frank Leigh. (D) John G. Adolfi. (R) February, 1928. (L) 5510.

DEVIL'S TRADEMARK, THE: (P-D) R K O. (T) Drama. (C) Belle Bennett, William V. Mong, Marion Douglas, William Bakewell, William Desmond, Patrick Cuning and Olin Francis. (D) Leo Meehan. (R) March 3, 1928. (L) 5984.

DIAMOND HANDCUFFS: (P-D) Metro-Goldwyn-Mayer. (T) Melodrama. (C) Eleanor Boardman, Conrad Nagel, Lawrence Gray, Sam Hardy, Lena Malena, Gwen Lee, John Roche, George Cooper, Lew Harvey, E. Warren, and Charles Stevens. (D) John P. McCarthy. (R) May 5, 1928. (L) 6070.

DIVINE LADY, THE: (P-D) First National. (T) Drama. (C) Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, William Conklin, Marie Dressler, Michael Vavitch, Dorothy Cumming and Montagu Love. (D) Frank Lloyd. (R) October 27, 1928. (L) 10,101. Talking sequences, sound effects and musical score.

DOG JUSTICE: (P-D) R K O. (T) Melodrama. (C) Ranger, Eddie Hearn, Nita Martan, James Welsh and Al J. Smith. (D) Jerome Storm. (R) June 16, 1928. (L) 5063.

DOMESTIC MEDDLERS: (P-D) Tiffany-Stahl. (T) Comedy drama. (C) Claire Windsor, Lawrence Gray, Roy D'Arcy, Jed Prouty. (D) James Flood. (R) October 20, 1928. (L) 5362.

DOMESTIC TROUBLE: (P-D) Warner Brothers. (T) Comedy. (C) Clyde Cook, Louise Fazenda, Betty Blythe, Jean Laverty and Arthur Rankin. (D) Ray Enright. (R) March 24, 1928. (L) 5164. Musical score.

DOOMSDAY: (P-D) Paramount. (T) Drama. (C) Florence Vidor, Gary Cooper, Lawrence Gray, Charles A. Stevenson and others. (D) Rowland V. Lee. (R) January 21, 1928. (L) 5665.

DO YOUR DUTY: (P-D) First National. (T) Comedy drama. (C) Charlie Murray, Lucien Littlefield, Doris Dawson, Charles Delaney, Ed Brady, Washington Blue, Aggie

Herring and George Pierce. (D) William Beaudine. (R) October 13, 1928. (L) 6027.

DRAG NET, THE: (P-D) Paramount. (T) Melodrama. (C) George Bancroft, Evelyn Brent, William Powell, Fred Kohler, Leslie Fenton, Allan Garcia, Harry Semels, Syd Marks, George Irving and Alfred Allen. (D) Josef von Sternberg. (R) May 26, 1928. (L) 7866.

DREAM OF LOVE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell and Fletcher Norton. (D) Fred Niblo. (R) December 22, 1928.

DRESSED TO KILL: (P-D) Fox. (T) Melodrama. (C) Edmund Lowe, Mary Astor, Ben Bard, Charles Morton, R. O. Pennell, Robert Perry, Joe Brown, Tom Dugan, John Kelly and Robert E. O'Connor. (D) Irving Cummings. (R) April 14, 1928. (L) 6566.

DRIFTWOOD: (P-D) Columbia. (T) Drama. (C) Don Alvarado, Marceline Day, Alan Roscoe, J. W. Johnson, Fred Holmes, Fritz Brunette, Nora Cecil, Joe Mack. (D) Christy Cabanne. (R) November 17, 1928. (L) 6267.

E

EASY COME, EASY GO: (P-D) Paramount. (T) Comedy drama. (C) Richard Dix, Nancy Carroll, Charles Sellon, Frank Currier, Arnold Kent, Christian J. Frank, Joseph J. Franz and Guy Oliver. (D) Frank Tuttle. (R) May 19, 1928. (L) 5364.

ENEMY, THE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Lillian Gish, Ralph Forbes, Ralph Emerson, Frank Currier, George Fawcett, Fritz Ridgeway, John S. Peters, Karl Dane, Polly Moran and Billy Kent Shaefer. (D) Fred Niblo. (R) March 10, 1928. (L) 8194.

ESCAPE, THE: (P-D) Fox. (T) Melodrama. (C) William Russell, Virginia Valli, Nancy Drexel, George Meeker, William Demarest and James Gordon. (D) Arthur Rosson. (R) April 14, 1928. (L) 5109.

EXCESS BAGGAGE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) William Haines, Josephine Dunn, Neely Edwards, Kathleen Clifford, Greta Grandstedt, Ricardo Cortez and Cyril Chadwick. (D) James Cruze. (R) June 23, 1928. (L) 7180. Musical score and sound effects.

F

FARMER'S DAUGHTER, THE: (P-D) Fox. (T) Comedy drama. (C) Marjorie Beebe, Warren Burke, Arthur Stone, Lincoln Stedman, Harry Dunkinson and Sam DeGrasse. (D) Arthur Rosson. (R) September 15, 1928. (L) 5148.

FEEL MY PULSE: (P-D) Paramount. (T) Comedy drama. (C) Bebe Daniels, Melbourne MacDowell, George Irving, Charles Sellon, Heinie Conklin, William Powell and Richard Arlen. (D) Gregory La Cava. (R) February 25, 1928. (L) 5889.

FIFTY FIFTY GIRL, THE: (P-D) Paramount. (T) Comedy drama. (C) Bebe Daniels, James Hall, William Austin, George Kotsaros and Johnnie Morris. (D) Clarence Badger. (R) February 11, 1928. (L) 6402.

FIGHTIN' REDHEAD, THE: (P-D) R K O. (T) Western. (C) Buzz Barton, Duane Thompson, Milburn Morante, Bob Fleming, Edmund Cobb and Edward Hearn. (D) Louis King. (R) February 11, 1928. (L) 4758.

FINDERS KEEPERS: (P-D) Universal. (T) Comedy drama. (C) Laura La Plante, John Harron, Edmund Breese, Arthur Rankin, Bill Gorman, Eddie Phillips and Joe Mack. (D) Wesley Ruggles. (R) February 5, 1928.

FIRST KISS, THE: (P-D) Paramount. (T) Drama. (C) Fay Wray, Gary Cooper, Lane Chandler, Leslie Fenton, Paul Fix, Malcolm Williams and Monroe Owsley. (D) Rowland V. Lee. (R) August 4, 1928. (L) 6134.

FLEET'S IN, THE: (P-D) Paramount. (T) Comedy drama. (C) Clara Bow, James Hall, Jack Okie, Bodil Rosing. (D) Malcolm St. Clair. (R) September 22, 1928. (L) 6918.

FLEETWING: (P-D) Fox. (T) Melodrama. (C) Barry Norton, Dorothy Janis, Ben Bard, Robert Kortman, Erville Alderson, James

Anderson and Blanche Fridercia. (D) Lambert Hillyer. (R) June 24, 1928. (L) 4929.

FLYIN' COWBOY, THE: (P-D) Universal. (T) Western. (C) Hoot Gibson, Olive Hasbrouck, Harry Todd, William Bailey, Buddy Phillips and Ann Carter. (D) Reeves Eason. (R) July 1, 1928. (L) 5109.

FLYING ROMEO: (P-D) First National. (T) Comedy. (C) George Sidney, Charlie Murray, Fritz Ridgway, Lester Barnard, Duke Martin, James Bradbury, Jr., and Belle Mitchell. (D) Mervyn LeRoy. (R) April 7, 1928. (L) 6172.

FOOLS FOR LUCK: (P-D) Paramount. (T) Comedy. (C) W. C. Fields, Chester Conklin, Sally Blane, Jack Liden, Mary Alden, Arthur Housman, Robert Dudley, and Martha Mattox. (D) Charles Riesner. (R) April 7, 1928. (L) 5852.

FORBIDDEN HOURS: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Ramon Novarro, Renee Adoree, Shirley O'Hara, Roy D'Arcy, Edward Connelly, Dorothy Cumming and Alberta Vaughn. (D) Harry Beaumont. (R) March 17, 1928. (L) 4987.

FOREIGN LEGION, THE: (P-D) Universal. (T) Melodrama. (C) Lewis Stone, Norman Kerry, Mary Nolan, June Marlow, Crauford Kent, and Walter Perry. (D) Edward Sloman. (R) September 22, 1928. (L) 7828.

FORGOTTEN FACES: (P-D) Paramount. (T) Melodrama. (C) Clive Brook, Mary Brian, Olga Baclanova, William Powell, Fred Kohler, Jack Liden. (D) Victor Schertzinger. (R) August 4, 1928. (L) 7640.

FOUR-FLUSHERS, THE: (P-D) Universal. (T) Farce-comedy. (C) George Lewis, Marion Nixon, Eddie Phillips, Churchill Ross, Jimmy Aye, Burr McIntosh, Otto Hoffman, Winifred North, Hayden Stevenson, Patricia Carron. (D) Wesley Ruggles. (R) January 8, 1928. (L) 6193.

FOUR FOOTED RANGER, THE: (P-D) Universal. (T) Western. (C) Dynamite, Edmund Cobb, Marjorie Bonner, Pearl Sindelar, Francis Ford, Pat Rooney, Frank M. Clark, Carl Sepulveda. (D) Stuart Paton. (R) March 25, 1928.

FOUR WALLS: (P-D) Metro-Goldwyn-Mayer. (T) Melodrama. (C) Joan Crawford, John Gilbert, Vera Gordon, Carmel Myers, Robert Emmet O'Connor, Louis Natheaux, and Jack Byron. (D) William Nigh. (R) September 8, 1928.

FRECKLES: (P-D) R K O. (T) Romance drama. (C) John Fox Jr., Gene Stratton, Hobart Bosworth, Eulalie Jensen, Billy Scott, and Lafe McKee. (D) J. Leo Meehan. (R) February 4, 1928. (L) 6131.

FREE LIPS: (P-D) First Division. (T) Melodrama. (C) June Marlowe, Jane Novak, Frank Hagney, Ernie Shields, Olin Francis, Edna Hearn. (D) Wallace MacDonald. (R) July 14, 1928. (L) 5700.

G

GANG WAR: (P-D) R K O. (T) Melodrama. (C) Olive Borden, Jack Pickford, Eddie Gribbon, Walter Long and Frank Chew. (D) Bert Glennon. (R) September 29, 1928. (L) 6356. Talking sequences, sound effects and musical score.

GATE CRASHER, THE: (P-D) Universal. (T) Comedy. (C) Glenn Tryon, Patsy Ruth Miller, Miller T. Roy, Beth Harol, Fred Malatesta, Tiny Sandford, Claude Payton, Russell Powell and Al Smith. (D) William Craft James. (R) December 9, 1928. (L) 5597.

GEORGE WASHINGTON COHEN: (P-D) Tiffany-Stahl. (T) Comedy drama. (C) George Jessel, Robert Edson, Corliss Palmer, Lawford Davidson, Florence Allan and Jane LaVerne. (D) George Archainbaud. (R) December 30, 1928.

GLORIOUS TRAIL, THE: (P-D) First National. (T) Western. (C) Ken Maynard, Gladys McConnell, Frank Hagney, Les Bates, James Bradbury Jr., Billy Fransy and Chief Yowlache. (D) Albert Rogell. (R) September 29, 1928. (L) 5760.

GOLF WIDOWS: (P-D) Columbia. (T) Comedy drama. (C) Vera Reynolds, Harrison Ford, John Patrick, Sally Rand, Kathleen Key, Vernon Dent, Will Stanton. (D) Erle C. Kenton. (R) May 29, 1928. (L) 5592.

GOODBYE KISS, THE: (P-D) First National. (T) Comedy drama. (C) Johnny Burke, Sally Eilers, Matty Kemp, Wheeler Oakman, Irving Bacon, Lionel Belmore, Alma Bennett, Carmelita Geraghty, Jean Laverty. (D) Mack Sennett. (R) July 7, 1928. (L) 8030. Musical score and sound effects.

GOOD MORNING JUDGE: (P-D) Universal. (T) Comedy drama. (C) Reginald Denny, Mary Nolan, Dorothy Gulliver, Otis Harlan, William Davidson, William Worthington, Bull Montana, Sailor Sharkey and Charles Coleman. (D) William A. Seiter. (R) April 29, 1928. (L) 5645.

GREASED LIGHTNING: (P-D) Universal. (T) Western. (C) Ted Wells, Betty Caldwell, Walter Shumway, Lon Poff, George Dunning, Myrtis Crinley and Victor Allen. (D) Ray Taylor. (R) July 29, 1928. (L) 4294.

GRIP OF THE YUKON, THE: (P-D) Universal. (T) Melodrama. (C) Neil Hamilton, Francis X. Bushman, June Marlowe, Theodore Lorch, Otis Harlan, James Farley, Burr McIntosh. (D) Ernst Laemmle. (R) April 28, 1928. (L) 6599.

GUN RUNNER, THE: (P-D) Tiffany-Stahl. (T) Drama. (C) Ricardo Cortez, Nora Lane, Gino Corrado, John St. Polis. (D) Edgar Lewis. (R) November 3, 1928.

H

HALF A BRIDE: (P-D) Paramount. (T) Comedy drama. (C) Esther Ralston, Gary Cooper, William J. Worthington, Freeman Wood, Mary Doran, Guy Oliver and Ray Gallagher. (D) Gregory La Cava. (R) June 16, 1928. (L) 6263.

HANGMAN'S HOUSE: (P-D) Fox. (T) Melodrama. (C) Victor McLaglen, Larry Kent, Earle Foxe, Hobart Bosworth, Belle Stoddard, Joseph Burke and Eric Mayne. (D) John Ford. (R) May 13, 1928. (L) 6430.

HAPPINESS AHEAD: (P-D) First National. (T) Drama. (C) Colleen Moore, Edmund Lowe, Charles Sellon, Edythe Chapman, Carlos Duran, Lilyan Tashman, Robert Elliott, Diane Ellis. (D) William A. Seiter. (R) May 26, 1928. (L) 7000.

HAROLD TEEN: (P-D) First National. (T) Comedy. (C) Arthur Lake, Mary Brian, Lucien Littlefield, Jack Duffy, Alice White, Jack Eagan, Hedda Hopper, Ben Hall, William Bakewell, Lincoln Stedman, Fred Kelsey, Jane Kekley, Ed Brady and Virginia Sale. (D) Mervyn LeRoy. (R) April 21, 1928. (L) 7541.

HAUNTED HOUSE, THE: (P-D) First National. (T) Melodrama. (C) Chester Conklin, Larry Kent, Thelma Todd, Montagu Love, Flora Finch, William V. Monz, Barbara Bedford, Eve Southern and Edmund Breese. (D) Benjamin Christensen. (R) October 27, 1928. (L) 5793. Sound effects and musical score.

HAWK'S NEST, THE: (P-D) First National. (T) Melodrama. (C) Milton Sills, Montagu Love, Doris Kenyon, Mitchell Lewis, Stuart Holmes and Sojin. (D) Benjamin Christensen. (R) May 26, 1928. (L) 7390.

HEADIN' FOR DANGER: (P-D) RKO. (T) Melodrama. (C) Bob Steele, Jola Mendez, Al Ferguson, Tom Forman, Frank Rice, Harry DeRoy. (D) Robert North. (R) June 19, 1928.

HEAD MAN, THE: (P-D) First National. (T) Comedy drama. (C) Charlie Murray, Loretta Young, Larry Kent, Lucien Littlefield, E. J. Ratcliffe, Irving Bacon, Harvey Clark, Sylvia Ashton, Dot Farley, Martha Mattox and Rosa Gore. (D) Eddie Cline. (R) June 30, 1928.

HEART OF A FOLLIES GIRL: (P-D) First National. (T) Drama. (C) Billie Dove, Larry Kent, Lowell Sherman, Clarissa Selwynne and Mildred Harris. (D) John Francis Dillon. (R) March 10, 1928. (L) 5957.

HEART TO HEART: (P-D) First National. (T) Drama. (C) Mary Astor, Lloyd Hughes, Louise Fazenda, Lucien Littlefield, Thelma Todd, Raymond McKee, Eileen Manning and Virginia Gray. (D) William Beaudine. (R) July 7, 1928. (L) 6070.

HEART TROUBLE: (P-D) First National. (T) Comedy. (C) Harry Langdon, Doris Dawson, Lionel Belmore, Madge Hunt, Bud Jaimson, Mark Hamilton and Nelson McDowell. (D) Harry Langdon. (R) July 21, 1928. (L) 5400.

HELLO CHEYENNE: (P-D) Fox. (T) Western. (C) Tom Mix, Caryl Lincoln, Jack Baston, Joseph Girard, Al St. John, Martin Faust and William Caress. (D) Gene Forde. (R) May 12, 1928. (L) 4618.

HELL SHIP BRONSON: (P-D) Columbia. (T) Melodrama. (C) Noah Berry, Mrs. Wallace Reid, Reed Howes, Helen Foster, James Bradbury Sr. and Jack Anthony. (D) Joseph Henabery. (R) June, 1928.

HERO FOR A NIGHT, A: (P-D) Universal. (T) Comedy drama. (C) Glenn Tryon, Patsy Ruth Miller, Lloyd Whitlock, Burr McIntosh, Bob Milash, Ruth Dwyer and Bobby. (D) William J. Craft. (R) December 12, 1927. (L) 5711.

HERO OF THE CIRCUS, THE: (P-D) Universal. (T) Drama. (C) Maciste, Miny Dovia, Helen Sangro, Albert Collo, Victor Bianchi, Teranz Sala and Guaracina. (D) Guy Brignone. (R) February 24, 1929. (L) 5906.

HEY RUBE: (P-D) RKO. (T) Drama. (C) Hugh Trevor, Gertrude Olmstead, Ethylene Clair, Bert Moorehouse, Walter McGrail, James Eagle. (D) George B. Seltz. (R) December 8, 1928. (L) 6290.

HIS RISE TO FAME: (P-D) Excellent. (T) Drama. (C) George Walsh, Peggy Shaw, Bradley Barker, Mildred Reardon, Martha Petelle, William G. Nally and Ivan Linow. (D) Bernard McEveety. (R) February 15, 1928. (L) 5792.

HOLD 'EM YALE: (P-D) Pathe. (T) Comedy drama. (C) Rod La Rocque, Jeanette Loff, Hugh Allan, Joseph Cawthorn, Tom Kennedy, Lawrence Grant, Oscar Smith and Jerry Mandy. (D) Edward H. Griffith. (R) May 19, 1928. (L) 7056.

HOME JAMES: (P-D) Universal. (T) Comedy drama. (C) Laura LaPlante, Charles Delaney, Aileen Manning, Joan Standing, George Pearce, Arthur Hoyt and Sidney Bracy. (D) William Beaudine. (R) September 9, 1928. (L) 6307.

HONEYMOON FLATS: (P-D) Universal. (T) Comedy. (C) George Lewis, Dorothy Gulliver, Kathryn Williams, Ward Crane, Bryant Washburn, Phillips Smalley, Jane Winton, Eddie Phillips and Patricia Caron. (D) Millard Webb. (R) February 24, 1929. (L) 6057.

HONOR BOUND: (P-D) Fox. (T) Drama. (C) George O'Brien, Estelle Taylor, Leila Hyams, Tom Santschi, Frank Cooley, Sam DeGrasse, Al Hart and Harry Gripp. (D) Alfred E. Green. (R) April 21, 1928. (L) 6188.

HORSEMAN OF THE PLAINS: (P-D) Fox. (T) Western. (C) Tom Mix, Sally Blane, Heinie Conklin, Charles Byers, Lew Harvey, Grace Marvin and William Ryno. (R) April 7, 1928. (L) 4399.

HOT HEELS: (P-D) Universal. (T) Comedy drama. (C) Glenn Tryon, Patsy Ruth Miller, Gretel Yoltz, James Bradbury, Sr., Tod Sloan and Lloyd Whitlock. (D) William Craft. (R) May 26, 1928. (L) 5064.

HOUSE OF SHAME, THE: (P-D) Chesterfield. (T) Drama. (C) Creighton Hale, Virginia Brown Faire, Lloyd Whitlock, Florence Dudley, Fred Walton and Calston King. (D) Burton King. (R) June 30, 1928. (L) 6000.

HOUD OF SILVER CREEK: (P-D) Universal. (T) Western. (C) Dynamite, Edmund Cobb, Gloria Grey, Gladden James, Bill Jones and Frank Rice. (D) Stuart Paton. (R) June 23, 1928. (L) 4095.

J

JAZZ MAD: (P-D) Universal. (T) Drama. (C) Jean Hersholt, Marian Nixon, George Lewis, Roscoe Karns, Torben Meyer, Andrew Arbuckle, Charles Clary, Clarissa Selwynne, Patricia Caron and Albert Hertz. (D) F. Harmon Weight. (R) May 19, 1928. (L) 6832.

JUST MARRIED: (P-D) Paramount. (T) Comedy. (C) James Hall, Ruth Taylor, Harrison Ford, William Austin, Ivy Harris, Tom Ricketts, Maude Turner, Lila Lee, Arthur Hoyt, Wade Boteler, Mario Carillo. (D) Frank Stayer. (R) August 18, 1928. (L) 6039.

K

KICK-OFF, THE: (P-D) Excellent. (T) Comedy drama. (C) George Walsh, Leila Hyams, Bee Amann, Earl Larimore, W. L. Thorne,

Joe Burke and Jane Jennings. (D) Wesley Ruggles. (R) March 17, 1928.

KING COWBOY: (P-D) RKO. (T) Western. (C) Tom Mix, Sally Blane, Lou Meehan, Barney Furey, Frank Leigh, Wynn Mace and Robert Fleming. (D) Robery Lacey. (R) November 17, 1928. (L) 6269.

KIT CARSON: (P-D) Paramount. (T) Melodrama. (C) Fred Thomson, Nora Lane, Dorothy Janis, Raoul Paoli, William Courtright, Nelson McDowell and Raymond Turner. (D) Al Werker. (R) June 23, 1928. (L) 7464.

L

LADIES NIGHT IN A TURKISH BATH: (P-D) First National. (T) Comedy drama. (C) Dorothy Mackaill, Jack Mulhall, James Finlayson, Sylvia Ashton, Harvey Clark, Reed Howes and Guinn Williams. (D) Edward Cline. (R) April 1, 1928. (L) 6592.

LADIES OF THE MOB: (P-D) Paramount. (T) Melodrama. (C) Clara Bow, Richard Arlen, Helen Lynch, Carl Gerard, Mary Alden, Bodil Rosing, Lorraine Rivero and James Pierce. (D) William Wellman. (R) May 26, 1928. (L) 6792.

LADY BE GOOD: (P-D) First National. (T) Comedy drama. (C) Jack Mulhall, Dorothy Mackaill, John Miljan, Nita Martan, Dot Farley, James Finlayson, Aggie Herring, Jay Eaton, Eddie Clayton and Yola d'Avril. (D) Richard Wallace. (R) May 12, 1928. (L) 6608.

LADY RAFFLES: (P-D) Columbia. (T) Mystery drama. (C) Estelle Taylor, Roland Drew, Lilyan Tashman, Ernest Hilliard and Winifred Landis. (D) R. William Neill. (R) February 25, 1928. (L) 5471.

LAST COMMAND, THE: (P-D) Paramount. (T) Drama. (C) Emil Jennings, Evelyn Brent, William Powell, Nicholas Soussanin, Michael Visaroff. (D) Josef von Sternberg. (R) January 23, 1928. (L) 8234.

LATEST FROM PARIS, THE: (P-D) Metro-Goldwyn-Mayer. (T) Comedy drama. (C) Norma Shearer, George Sidney, Ralph Forbes, Tenen Holtz, William Bakewell, Margaret Landis and Bert Roach. (D) Sam Wood. (R) February 18, 1928. (L) 7743.

LAUGH, CLOWN, LAUGH: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Lon Chaney, Bernard Siegel, Loretta Young, Cissy Fitzgerald, Nils Asther, and Gwen Lee. (D) Herbert Brenon. (R) April 21, 1928. (L) 7045.

LAW OF FEAR: (P-D) RKO. (T) Melodrama. (C) Ranger, Jane Reid, Sam Nelson, Al Smith. (D) Jerome Storm. (R) February 11, 1928. (L) 4769.

LAW OF THE RANGE, THE: (P-D) Metro-Goldwyn-Mayer. (T) Western. (C) Tim McCoy, Joan Crawford, Rex Lease, Bodil Rosing, Tenen Holtz. (D) William Nigh. (R) February 4, 1928. (L) 5395.

LEOPARD LADY, THE: (P-D) Pathe. (T) Drama. (C) Jacqueline Logan, Alan Hale, Robert Armstrong, Hedwig Reicher, James Bradbury Sr., Dick Alexander, William Burt, Sylvia Ashton, Kay Deslys, Willie Mae Carson. (D) Rupert Julian. (R) January 28, 1928. (L) 6650.

LET 'ER GO GALLAGHER: (P-D) Pathe. (T) Drama. (C) Junior Coughlin, Harrison Ford, Elinor Fair, Wade Boteler, E. H. Calvert, Ivan Lebedeff. (D) Elmer Clifton. (R) January 28, 1928. (L) 5888.

LILACTIME: (P-D) First National. (T) Drama. (C) Colleen Moore, Gary Cooper, Eugenie Berverer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard and Arthur Lake. (D) George Fitzmaurice. (R) September 1, 1928. (L) 8967. Musical score and sound effects.

LITTLE SHEPHERD OF KINGDOM COME, THE: (P-D) First National. (T) Drama. (C) Richard Barthelmess, Molly O'Day, Doris Dawson, Gardner James, Claude Gillingwater, Gustav von Seyffertz, Martha Mattox, David Torrence and Eulalie Jensen. (D) Alfred Santell. (R) April 7, 1928. (L) 7700.

LITTLE YELLOW HOUSE: (P-D) RKO. (T) Drama. (C) Orville Caldwell, Martha Sleeper, Lucy Beaumont, Freeman Wood, Edward Peil, Jr., William Orlamond and Edythe Chapman. (D) Leo Meehan. (R) June 2, 1928. (L) 6424.

LONESOME: (P-D) Universal. (T) Comedy

- drama. (C) Glenn Tryon, Barbara Kent. (D) Paul Fejos. (R) January 20, 1929. (L) 6785. Talking sequences.
- LOVE:** (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) John Gilbert, Greta Garbo, George Fawcett, Emily Fitzroy, Brandon Hurst, and Philippe De Lacy. (D) Edmund Goulding. (R) January 7, 1928. (L) 7365.
- LOVE AND LEARN:** (P-D) Paramount. (T) Comedy drama. (C) Esther Ralston, Lane Chandler, Hedda Hopper, Claude King, Jack J. Clark, John Trent, Hal Craig, Helene Lynch, Katherine Parrish, Martha Franklin, Jerry Mandy, Dorothea Wolbert, Johnnie Morris and Guy Oliver. (D) Frank Tuttle. (R) January 21, 1928. (L) 5837.
- LOVE HUNGRY:** (P-D) Fox. (T) Comedy drama. (C) Lois Moran, Lawrence Gray, Marjorie Beebe, Edythe Chapman, James Neill and John Patrick. (D) Victor Heerman. (R) March 10, 1928. (L) 5782.
- LOVE ME AND THE WORLD IS MINE:** (P-D) Universal. (C) Mary Philbin, Norman Kerry, Betty Compson, Henry B. Walthall, Martha Mattox, Charles Sellon, Mathilde Brundage, George Siegmann, Robert Anderson, Albert Conti, Emily Fitzroy and Charles Puffy. (D) E. A. Dupont. (R) February 31, 1928. (L) 6813.
- LOVE OVER NIGHT:** (P-D) Pathe. (T) Comedy drama. (C) Rod La Roque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr. (D) Edward H. Griffith. (R) November 25, 1928. (L) 5733.
- LOVES OF AN ACTRESS:** (P-D) Paramount. (T) Drama. (C) Pola Negri, Nils Asther, Mary McAllister, Richard Tucker, Phillip Strange, Paul Lukas, Nigel de Bruilier, Robert Fischer, and Helene Giere. (D) Rowland V. Lee. (R) June 23, 1928. (L) 7434. Musical score.
- M**
- MADMOISELLE FROM ARMENTIERES:** (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Estelle Brody, Marie Ault, John Stuart, Alf Goddard, Humberstone Wright, John Hamilton, Sergt. I. Smith, Colonel English, Albert Raynor, Boris Ranevsky, Clifford Heatherley, Gabriel Rosca. (D) Maurice Elvey. (R) September 1, 1928. (L) 5441.
- MADE TO ORDER HERO, A:** (P-D) Universal. (T) Western. (C) Ted Wells, Marjorie Bonner, Pearl Sindelan, Jack Pratt, Benny Corbett, Pee Wee Holmes, Scotty Matraw, Dick L'Estrange. (D) Ray Taylor. (R) August 4, 1928. (L) 4120.
- MAD HOUR:** (P-D) First National. (T) Drama. (C) Sally O'Neil, Alice White, Donald Reed, Larry Kent, Lowell Sherman, Norman Trevor, Tully Marshall, Margaret Livingston, Kate Price, and Rose Dione. (D) Joseph C. Boyle. (R) March 17, 1928. (L) 6625.
- MAGNIFICENT FLIRT, THE:** (P-D) Paramount. (T) Comedy drama. (C) Florence Vidor, Albert Conti, Loretta Young, Matty Kemp, Marietta Milner, Ned Sparks. (D) H. D'Abadie. (R) April, 1928.
- MANHATTAN COCKTAIL:** (P-D) Fox. (T) Melodrama. (C) Nancy Carroll, Richard Arlen, Danny O'Shea, Paul Lukas, Lilyan Tashman. (D) Dorothy Arzner. (R) December 1928.
- MAN IN HOBBLES, THE:** (P-D) Tiffany-Stahl. (T) Comedy drama. (C) John Harron, Lila Lee, Eddie Nugent, Betty Evans, Bill Anderson, Sunshine Hart, Lucien Littlefield, Vivian Oakland. (D) George Archibaud. (R) December 29, 1928. (L)
- MAN IN THE ROUGH:** (P-D) RKO. (T) Western. (C) Bob Steele, Marjorie King, Tom Lingham, William Norton Bailey, Jay Morley. (D) Wallace Fox. (R) February 11, 1928. (L) 4785.
- MAN OF QUALITY, A:** (P-D) Excellent. (T) Melodrama. (C) George Walsh, Ruth Dwyer, Brian Dunlevy, Lucian Prival and Laura Di Cardi. (D) Wesley Ruggles. (R) April 1928.
- MAN WHO LAUGHS, THE:** (P-D) Universal. (T) Drama. (C) Mary Philbin, Conrad Veidt, Julius Molnar, Josephine Crowell, Torben Meyer, George Siegmann, Brandon Hurst, Baclanova, Nick de Ruiz, Sam de Grasse, Stuart Holmes, Cesare Gravina, Edgar Norton, Charles Puffy, Frank Puglino and Carmen Costello. (D) Paul Leni. (R) November 4, 1928. (L) 10,185. Musical score.
- MARRY THE GIRL:** (P-D) Sterling. (T) Drama. (C) Barbara Bedford, Robert Ellis, Florence Turner, Al Roscoe, Paul Weigel, Freddie Fredericks and DeWitt Jennings. (D) Phillip Rosen. (R) March 1, 1928.
- MASKED ANGEL, THE:** (P-D) First Division. (T) Drama. (C) Betty Compson, Erick Arnold, Wheeler Oakman, Jocelyn Lee, Grace Cunard, Lincoln Plumer, Robert Homans, Jane Keckley. (D) Frank O'Connor. (R) April 7, 1928. (L) 6300.
- MASKS OF THE DEVIL:** (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) John Gilbert, Alma Rubens, Theodore Roberts, Frank Reicher, Eva Von Berne, Ralph Forbes, Ethel Wales and Polly Ann Young. (D) Victor Seastrom. (R) November 17, 1928. (L) 6575.
- MATINEE IDOL, THE:** (P-D) Columbia. (T) Comedy drama. (C) Bessie Love, Johnnie Walker, Lionel Belmore, Ernest Hilliard, Sidney D'Albrook and David Mir. (D) Frank Capra. (R) April 7, 1928. (L) 5925.
- MATING CALL, THE:** (P-D) Paramount. (T) Drama. (C) Thomas Meighan, Evelyn Brent, Renee Adoree, Alan Roscoe, Gardner James, Helen Foster, Luke Cosgrave, Cyril Charwick, Will R. Walling. (D) James Cruze. (R) September 8, 1928. (L) 6411.
- ME GANGSTER:** (P-D) Fox. (T) Drama. (C) June Collyer, Don Terry, Anders Randolph, Stella Randolph, Al Hill, Burt McIntosh, Walter James, Gustav von Seyffertitz, Herbert Ashton, Harry Cattle, Joe Brown, Arthur Stone, Nigel de Bruilier, Carol Lombard, Bob Percy. (D) Roaul Walsh. (R) November 3, 1928. (L) 6042. Musical score.
- MICHIGAN KID, THE:** (P-D) Universal. (T) Comedy drama. (C) Conrad Nagel, Renee Adoree, Lloyd Whitlock, Fred Esmelton, Adolph Milar, Maurice Murphy, Virginia Grey and Dick Palm. (D) Irwin Willat. (R) October 21, 1928. (L) 6030.
- MIDNIGHT MADNESS:** (P-D) Pathe. (T) Drama. (C) Jacqueline Logan, Clive Brook, Walter McGrail, James Bradbury, Oscar Smith, Vadim Uraneff, Louis Natheaux, Clarence Burton, Virginia Sayle, Frank Hagney and Emmett King. (D) F. Harmon Wright. (R) March 25, 1928. (L) 5659.
- MIDNIGHT ROSE:** (P-D) Universal. (T) Drama. (C) Lya de Putti, Kenneth Harlan, Henry Kolker, Lorrimer Johnston, George Larkin, "Gunboat" Smith, Wendell Phillip Franklin. (D) Frank Brownlee. (D) James Young. (R) March 17, 1928. (L) 5689.
- MODEL FROM MONTMARTE, THE:** (P-D) Paramount. (T) Drama. (C) Nita Naldi, Ivan Petrovitch, Louise LaGrange, Maurice de Cononge. (D) Leonce Perret. (R) September 15, 1928. (L) 5941.
- MOTHER KNOWS BEST:** (P-D) Fox. (T) Drama. (C) Madge Bellamy, Louise Dresser, Barry Norton, Albert Gran, Joy Auburn, Stuart Erwin, Lucien Littlefield, Dawn O'Day, Annette De Kirby, Arron De Kirby. (D) John H. Blystone. (R) November 17, 1928. (L) 10,116. Talking sequences, musical score and sound effects.
- MYSTERIOUS LADY, THE:** (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Greta Garbo, Conrad Nagel, Gustav von Seyffertitz, Edward Connelly, Albert Pollet, Richard Alexander. (D) Fred Niblo. (R) May 26, 1928. (L) 7650.
- N**
- NAMELESS MEN:** (P-D) Tiffany-Stahl. (T) Melodrama. (C) Antonio Moreno, Claire Windsor, Ray Hallor, Eddie Gribbon, Sally Rand, Steppin Fetchit, Carolynne Snowden and Charles Clary. (D) Christy Cabanne. (R) March 31, 1928. (L) 5708.
- NAME THE WOMAN:** (P-D) Columbia. (T) Drama. (C) Anita Stewart, Huntley Gordon, Gaston Glass, Chappell Dossett, Julianne Johnson, Jed Prouty. (D) Erle C. Kenton. (R) June 19, 1928. (L) 5544.
- NAPOLEON:** (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Waldimir Roudenko, Albert Dieudonne, Alexander Koubitzky, Harry Krimmer, Edmond Van Daele, Antonin Artaud, Gina Manes and Nicholas Koline. (D) Abel Gance. (R) October 27, 1928. (L) 6893.
- NAUGHTY BABY:** (P-D) First National. (T) Comedy drama. (C) Alice White, Jack Muihall, Thelma Todd, Doris Dawson, James Ford, Natalie Joyce, Frances Hamilton, Fred Kelsey, Rose Dione, Fanny Midgely, Benny Rubin, Andy Devine, Georgie Stone, Raymond Turner, Larry Banthim. (D) Mervyn LeRoy. (R) December 16, 1928. Musical score.
- NEWS PARADE:** (P-D) Fox. (T) Melodrama. (C) Nick Stuart, Sally Phipps, Brandon Hurst, Earle Foxe, Truman H. Talley, Cyril Ring and Franklyn Underwood. (D) David Butler. (R) May 26, 1928. (L) 6679.
- NIGHT FLYER, THE:** (P-D) Pathe. (T) Melodrama. (C) William Boyd, Jobyna Ralston, Philo McCullough, Abb Schaeffer, DeWitt Jennings, John Milerta and Robert Dudley. (D) Walter Lang. (R) February 5, 1928. (L) 5954.
- NIGHT WATCH, THE:** (P-D) First National. (T) Drama. (C) Billie Dove, Paul Lukas, Donald Reed, Nicholas Soussanin, Nicholas Bela, George Periolat, William Tooker and Gus Partos. (D) Alexander Korda. (R) October 13, 1928. (L) 6612. Musical score and sound effects.
- NONE BUT THE BRAVE:** (P-D) Fox. (T) Comedy drama. (C) Charles Morton, Sally Phipps, Farrell MacDonald, Sharon Lynn, Tom Kennedy, Billy Butts, Alice Adair and Tyler Brooks. (D) Albert Ray. (R) August 5, 1928. (L) 5034.
- NO OTHER WOMAN:** (P-D) Fox. (T) Drama. (C) Dolores Del Rio, Don Alvarado, Ben Bard, Paulette Duval, Rosita Martini, Andre Lanoy. (D) Lou Tellegen. (R) June 23, 1928. (L) 5071.
- O**
- OBJECT MATRIMONY:** (P-D) Columbia. (T) Drama. (C) Lois Wilson, Ethel Grey, Douglas Gilmore, Roscoe Karns, Carmelita Geraghty, Dickey Moore, Jane Keckley, Thomas Curran. (D) Scott R. Dunlap. (R) January 12, 1929. (L) 6266.
- OH, KAY:** (P-D) First National. (T) Comedy drama. (C) Colleen Moore, Lawrence Gray, Alan Hale, Ford Sterling, Claude Gillingwater, Julianne Johnston, Claude King, Edgar Norton, Percy Williams, Fred Obeck. (D) Mervyn LeRoy. (R) September 8, 1928. (L) 6100.
- OLD IRONSIDES:** (P-D) Paramount. (T) Melodrama. (C) Esther Ralston, Wallace Beery, George Bancroft, Charles Farrell, Johnnie Walker, William Conklin, George Godfrey, Guy Oliver, Eddie Fetherston, Fred Kohler, Charles Hill Mailes, Nick De Ruiz, Mitchell Lewis, Frank Jonasson, Frank Bonner and Duke Kahanomuku. (D) James Cruze. (R) February 18, 1928. (L) 7900.
- OUR DANCING DAUGHTERS:** (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Joan Crawford, John Mack Brown, Dorothy Sebastian, Anita Page, Kathryn Williams, Nils Asther, Edward Nugent, Dorothy Cummings, Huntley Gordon, Evelyn Hall and Sam De Grasse. (D) Harry Beaumont. (R) September 1, 1928. (L) 7652.
- OUTCAST:** (P-D) First National. (T) Drama. (C) Corrine Griffith, Edmund Lowe, Huntley Gordon, Evelyn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne and Lee Moran. (D) William Seiter. (R) October 27, 1928. (L) 6622. Musical score and sound effects.
- OUT OF THE RUINS:** (P-D) First National. (T) Drama. (C) Richard Barthelmess, Robert Frazer, Marian Nixon, Emile Chantard, Bodil Rosing, Eugene Pallette, Rose Dione. (D) John Francis Dillon. (R) September 15, 1928. (L) 6100.
- P**
- PAINTED POST:** (P-D) Fox. (T) Western. (C) Tom Mix, Natalie Kingston, Philo McCullough, Al St. John, Fred Gamble. (D) Gene Forde. (R) July 7, 1928. (L) 4932.
- PARTNERS IN CRIME:** (P-D) Paramount. (T) Comedy. (C) Wallace Berry, Raymond Hatton, Mary Brian, William Powell, Jack Luden, Arthur Housman, Albert Roccardi, Joseph W. Giard, George Irving, Bruce Gordon, Jack Richardson. (R) February 25, 1928. (L) 6600.
- PATRIOT, THE:** (P-D) Paramount. (T) Drama. (C) Emil Jannings, Florence Vidor, Lewis Stone, Vera Vorononia, Neil Hamilton, Harry Cording. (D) Ernest Lubitsch. (R) September 8, 1928. (L) 10172. Musical score.
- PATSY, THE:** (P-D) Metro-Goldwyn-Mayer. (T) Comedy drama. (C) Marion Davies, Orville Cadwell, Marie Dresser, Del Henderson,

Lawrence Gray, Jane Winton. (D) King Vidor. (R) April 7, 1928. (L) 7289.

PEAKS OF DESTINY: (P-D) Paramount UFA. (T) Drama. (C) Louis Trenker, Leni Riefenstahl, Erents Petersen and Frieda Richard. (D) Arnold Fanck. (R) January 7, 1928. (L) 5582.

PERFECT CRIME, THE: (P-D) R.K.O. (T) Melodrama. (C) Clive Brook, Irene Rich, Gladys McConnell, Edmund Breese, James Farley, Phil Gastrock, Tully Marshall, Jane LaVerne. (D) Bert Glennon. (R) September 1, 1928. (L) 6331. Talking sequences, musical score and sound effects.

PERFECT GENTLEMAN, A: (P-D) Pathe. (T) Comedy. (C) Monty Banks, Henry Barrows, Ruth Dwyer, Arthur Thalasso, Jazel Howell, Agostino Borgato, Mary Foy, Ernie Wood, Sid Crossley, Jackie Coombs. (D) Clyde Bruckman. (R) January 15, 1928. (L) 5626.

PHANTOM CITY, THE: (P-D) First National. (T) Western. (C) Ken Maynard, Eugenia Gilbert, James Mason, Charles Mailles, Jack McDonald, Blic Washington, Tarzan. (D) Albert Rogell. (R) November 17, 1928.

PHANTOM FLYER, THE: (P-D) Universal. (T) Drama. (C) Al Wilson, Lillian Gilmore, Buck Connors, Billy "Red" Jones, Don Fullen, Myrtis Crinley, Mary Cornwallis and Larry Steers. (D) Bruce Mitchell. (R) March 17, 1928. (L) 4253.

PHANTOM OF THE RANGE: (P-D) R.K.O. (T) Western. (C) Tom Tyler, Charles McHugh, Duane Thompson, Frankie Darro, James Pierce, Marjorie Zier and Beans. (D) James Dugan. (R) January 21, 1928. (L) 4781.

PINTO KID, THE: (P-D) R.K.O. (T) Western. (C) Buzz Barton, Frank Rice, James Welsn, Gloria Lee, Milburne Moranti, Hugh Trevor, William Patton and Walter Shumway. (D) Louis King. (R) February 4, 1928. (L) 4884.

PLAY GIRL, THE: (P-D) Fox. (T) Comedy drama. (C) Madge Bellamy, Johnny Mack Brown, Walter McGrail, Lionel Belmore, Thelma Hill, Anita Garvin and Harry Timbrooke. (D) Arthur Rosson. (R) April 22, 1928. (L) 5260.

POWER: (P-D) Pathe. (T) Comedy drama. (C) William Boyd, Alan Hale, Jacqueline Logan, Jerry Drew, Joan Bennett, Carol Lombard, Pauline Curley. (D) Howard Higgins. (R) October 13, 1928. (L) 6092.

PREP AND PEP: (P-D) Fox. (T) Comedy drama. (C) David Rollins, Nancy Drexel, John Darrow, E. H. Calvert, Albertson Robert. (D) David Butler. (R) November 3, 1928. (L) 6086. Musical score.

PUT 'EM UP: (P-D) Universal. (T) Western. (C) Fred Humes, Gloria Gray, Tom London, Harry Semel, Pee Wee Holmes, Benny Corbett, Charles Colby, Bert Starkey. (D) Edgar Lewis. (R) March 11, 1928. (L) 4200.

Q

QUALITY STREET: (P-D) Metro-Goldwyn-Mayer. (T) Comedy drama. (C) Marion Davies, Conrad Nagel, Helen Jerome Eddy, Flora Finch, Margaret Seddon, Marcell Corday and Kate Price. (D) Sydney Franklin. (R) January 7, 1927. (L) 7627.

QUICK TRIGGERS: (P-D) Universal. (T) Western. (C) Fred Humes, Derelys Perdue, Robert Chandler, Willbur Mack, William H. Baimbridge, Orpha Alba, Gilbert Pee Wee Holmes, Scotty Matraw, Dick D'Estrange and Benny Corbett. (D) Raymond Taylor. (R) July 15, 1928. (L) 4472.

R

RACE FOR LIFE, A: (P-D) Warner Brothers. (T) Melodrama. (C) Rin-Tin-Tin, Virginia Browne Faire, Carol Nye, Bobby Gordon, James Mason, Pat Hartigan. (D) Ross Lederman. (R) February 18, 1928. (L) 4777. Musical score.

RACKET, THE: (P-D) Paramount. (T) Melodrama. (C) Thomas Meighan, Marie Prevost, Louis Wolheim, George Stone, John Darrow, Skeets Gallagher, Lee Moran, Lucian Prival, Tony Marlo, Henry Sedley, Sam De Grasse, James Marcus, G. Pat Collins. (D) Louis Milestone. (R) June 30, (L) 7828.

RANSOM: (P-D) Columbia. (T) Melodrama. (C) Lois Wilson, Edmund Burns, William V. Mong, Blue Washington, James Leong and

Jackie Coombs. (D) George B. Seitz. (R) June 30, 1928.

RED DANCER, THE: (P-D) Fox. (T) Melodrama. (C) Dolores Del Rio, Charles Farrell, Ivan Linow, Boris Charsky, Dorothy Revier, Andre Seguro and Dimitri Alexis. (D) Raoul Walsh. (R) September 22, 1928. (L) 9250. Musical score.

RED HAIR: (P-D) Paramount. (T) Comedy drama. (C) Clara Bow, Lane Chandler, Lawrence Grant, Claude King, William Austin, Jacqueline Gadsdon. (D) Clarence Badger. (R) March 3, 1928. (L) 6331.

RED MARK, THE: (P-D) Pathe. (T) Drama. (C) Nena Quartaro, Gaston Glass, Gustav von Seyffertitz, Rose Dione, Luke Cosgrave, Eugene Pallette, Jack Roper and Charles Derwis. (D) James Cruze. (R) July 14, 1928. (L) 7935.

RED RIDERS OF CANADA: (P-D) R.K.O. (T) Melodrama. (C) Patsy Ruth Miller, Charles Byer, Harry Wood, Rex Lease and Barney Furey. (D) Robert DeLaey. (R) January 21, 1928. (L) 6419.

RESTLESS YOUTH: (P-D) Columbia. (T) Drama. (C) Marceline Day, Ralph Forbes, Norma Trevor, Robert Ellis, Mary Mabery, Gordon Elliott and Coy Watson. (D) Christy Cabanne. (R) December 22, 1928.

RIDERS OF THE DARK: (P-D) Metro-Goldwyn-Mayer. (T) Western. (C) Tim McCoy, Dorothy Dwan, Rex Lease, Roy D'Arcy, Frank Currier, Bert Roach, Dick Sutherland. (D) Nick Grinde. (R) May 5, 1928. (L) 5014.

RINTY OF THE DESERT: (P-D) Warner Brothers. (T) Melodrama. (C) Rin-Tin-Tin, Audrey Ferris, Carrol Nye, Paul Panzer, Otto Hoffman, Grover Lignon. (D) Ross Lederman. (R) May 19, 1928. (L) 4820. Musical score.

RIVER PIRATE, THE: (P-D) Fox. (T) Melodrama. (C) Victor McLaglen, Lois Moran, Nick Stuart, Earle Foxe, Donald Crisp, Robert Perry. (D) William K. Howard. (R) September 29, 1928. (L) 6937. Musical score.

ROAD HOUSE: (P-D) Fox. (T) Melodrama. (C) Maria Alba, Warren Burke, Lionel Belmore, Julia Swayne Gordon, Tempe Pigott, Florence Allen, Jackie Oakie, Eddie Clayton, Jane Keckley, Joe Brown, Kay Bryant. (D) Richard Rosson. (R) August 4, 1928. (L) 4990.

ROSE-MARIE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) James Murray, Joan Crawford, House Peters, Creighton Hale, George Cooper, Polly Moran, Gibson Gowland, Lionel Belmore, William Orlamond, Harry Gribbon and Ralph Yearsley. (D) Lucien Hubbard. (R) February 18, 1928. (L) 7732.

ROUGH RIDIN' RED: (P-D) R.K.O. (T) Western. (C) Buzz Barton, Frank Rice, Betty Welsh, James Welch, Bert Moorehouse and Ethan Laidlaw. (D) Louis King. (R) December 1, 1928. (L) 4714.

RUSH HOUR, THE: (P-D) Pathe. (T) Comedy. (C) Marie Prevost, Harrison Ford, Seena Owen, David Butler, Ward Crane. (D) E. Mason Hopper. (R) December 12, 1927. (L) 5880.

S

SALLY OF THE SCANDALS: (P-D) R.K.O. (T) Melodrama. (C) Bessie Love, Irene Lambert, Allan Forrest, Margaret Quimby, Jimmy Phillips, Jack Raymond, Jerry Miley. (D) Lynn Shores. (R) April 28, 1928. (L) 6059.

SALLY'S SHOULDERS: (P-D) R.K.O. (T) Melodrama. (C) Lois Wilson, George Hackathorne, Lucille Williams, Huntley Gordon, James Mason, Edythe Chapman and Ione Holmes. (D) Lynn Shores. (R) October 20, 1928. (L) 6279.

SATAN AND THE WOMAN: (P-D) Excellent. (T) Drama. (C) Claire Windsor, Cornelius Keefe, Vera Lewis, Thomas Holding, James Mack, Edith Yorke, Madge Johnston. (D) Burton King. (R) February 25, 1928. (L) 6490.

SAY IT WITH SABLES: (P-D) Columbia. (T) Drama. (C) Francis X. Bushman, Helene Chadwick, Margaret Livingston, Arthur Ran-
Fin, June Nash, Alphonz Ethier and Edna Mae Cooper. (D) Frank Capra. (R) August 4, 1928. (L) 6401.

SCARLET LADY, THE: (P-D) Columbia. (T) Drama. (C) Lya De Putti, Don Alvarado, Warner Oland, Otto Matiesen, John Peters,

Valentina Zimina and Jacqueline Gadsdon. (D) Alan Crosland. (R) September 8, 1928. (L) 6443.

SCARLET SEAS: (P-D) First National. (T) Drama. (C) Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury Sr., Jack Curtis, Knute Erickson. (D) John Francis Dillon. (R) December 1, 1928. Musical score and sound sequences.

SHARP SHOOTERS: (P-D) Fox. (T) Comedy drama. (C) George O'Brien, Lois Moran, Noah Young, Tom Dugan, William Demarest, Gwen Lee, Joseph Swickard. (D) J. G. Blystone. (R) February 4, 1928. (L) 5380.

SHOWDOWN, THE: (P-D) Paramount. (T) Drama. (C) George Bancroft, Evelyn Brent, Neil Hamilton, Fred Kohler, Helene Lynch, Arnold Kent, Leslie Fenton and George Kuwa. (D) Victor Schertzinger. (R) February 18, 1928. (L) 7616.

SHOW GIRL: (P-D) First National. (T) Comedy drama. (C) Alice White, Donald Reed, Lee Moran, Charles Delaney, Richard Tucker, Gwen Lee, Jimmie Finlayson, Kate Price, High Roman, Bernard Randall. (D) Alfred Santell. (R) September 15, 1928. (L) 6133. Musical score and sound effects.

SHOW PEOPLE: (P-D) Metro-Goldwyn-Mayer. (T) Comedy drama. (C) Marion Davies, William Haines, Dell Henderson, Paul Ralli, Tenen Holtz, Harry Gribbon, Sidney Bracy, Polly Moran, Albert Conti. (D) King Vidor. (R) September 29, 1928. (L) 7453. Talking sequences and sound effects.

SINGAPORE MUTINY, THE: (P-D) R.K.O. (T) Melodrama. (C) Ralph Ince, Estelle Taylor, James Mason, Gardner James, Will Irving, Harry Allen, Carl Axelle, Martha Mattox, Robert Gaillard and Frank Newberg. (D) Ralph Ince. (R) October 27, 1928. (L) 6812.

SINNERS IN LOVE: (P-D) R.K.O. (T) Melodrama. (C) Olive Borden, Huntley Gordon, Seena Owen, Ernest Hilliard, Daphne Pollard and Phillip Smalley. (D) George Melford. (R) November 3, 1928. (L) 6310.

SINNERS PARADE: (P-D) Columbia. (T) Melodrama. (C) Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne and Jack Mower. (D) John G. Adolfi. (R) October 20, 1928. (L) 5616.

SINS OF THE FATHERS: (P-D) Paramount. (T) Drama. (C) Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Liden, Zasu Pitts, Mathew Betz, Harry Cording, Arthur Housman and Frank Reicher. (D) Ludwig Berger. (R) October 20, 1928. (L) 7761. Musical score.

SKINNER'S BIG IDEA: (P-D) R.K.O. (T) Comedy drama. (C) Bryant Washburn, William Orlamond, James Bradbury, Sr., Robert Dudley, Ole M. Ness, Charles Wellesley, Martha Sleeper and Hugh Trevor. (D) Lynn Shores. (R) November 3, 1928. (L) 5967.

SKIRTS: (P-D) Metro-Goldwyn-Mayer. (T) Comedy. (C) Sid Chaplin, Betty Balfour, Nancy Rigg, Annie Esmond, Edmond Beon, Diana Wilson, Clifford McLaglen and Enid Stamp. (D) Jesse Robbins and Wheeler Dryden. (R) June 2, 1928. (L) 5801.

SKYSCRAPER: (P-D) Pathe. (T) Drama. (C) William Boyd, Alan Hale, Sue Carol and Alberta Vaughn. (D) Howard Higgins. (R) April 9, 1928. (L) 7040.

SMART SET: (P-D) Metro-Goldwyn-Mayer. (T) Melodrama. (C) William Haines, Jack Holt, Alice Day, Hobart Bosworth, Coy Watson, Constance Howard, Paul Nicholson and Julia Swayne. (D) Jack Conway. (R) March 10, 1928. (L) 6476.

SOFT LIVING: (P-D) Fox. (T) Comedy drama. (C) Madge Bellamy, John Mack Brown, Mary Duncan, Joyce Compton, Thomas Jefferson, Henry Kolker, Olive Tell, Maine Geary, Tom Dugan and David Wengren. (D) James Tinsling. (R) February 18, 1928. (L) 5629.

SOMEONE TO LOVE: (P-D) Paramount. (T) Drama. (C) Mary Brian, Charles Rogers, William Austin, Jackie Oakie, James Kirkwood, Mary Alden and Frank Reicher. (D) F. Richard Jones. (R) December 29, 1928. (L) 6323.

SOMETHING ALWAYS HAPPENS: (P-D) Paramount. (T) Comedy drama. (C) Esther Ralston, Neil Hamilton, Sojin, Charles Sclon, Roscoe Karns, Lawrence Grant and Mischa Auer. (D) Frank Tuttle. (R) March 3, 1928. (L) 4792.

SO THIS IS LOVE: (P-D) Columbia. (T) Comedy drama. (C) Shirley Mason, William Collier, Jr., Johnnie Walker, Ernie Adams, Carl Gerard, William H. Straus and Jean Laverty. (D) Frank Capra. (R) February 25, 1928. (L) 5440.

SOULS AFLAME: (P-D) First Division. (T) Drama. (C) Gardner James, Grace Lord, Buddy Barton, Raymond Wells, Edward Lackaye and Gael Kelton. (D) Raymond Wells. (R) April 21, 1928. (L) 6200.

SPEEDY: (P-D) Paramount-Lloyd. (T) Comedy. (C) Harold Lloyd, Ann Christy, Bert Woodruff and Brooks Benedict. (R) April 28, 1928. (L) 7960.

SPORTING AGE, THE: (P-D) Columbia. (T) Drama. (C) Belle Bennett, Holmes Herbert, Carroll Nye, Josephine Borio and Edward Davis. (D) Erle C. Kenton. (R) March 2, 1928. (L) 6464.

SPORTING GOODS: (P-D) Paramount. (T) Drama. (C) Richard Dix, Ford Sterling, Gertrude Olmstead, Philip Strange, Myrtle Stedman, Wade Boteler, Claude King and Maude Gordon. (D) Malcolm St. Clair. (R) February 18, 1928. (L) 5951.

SQUARE CROOKS: (P-D) Fox. (T) Melodrama. (C) Robert Armstrong, John Mack Brown, Dorothy Dwan, Dorothy Appleby, Eddie Sturgis, Clarence Burton, Lydia Dickerson and Jackie Oakie. (D) Lew Seiler. (R) March 4, 1928. (L) 5355.

STAND AND DELIVER: (P-D) Pathe. (T) Melodrama. (C) Rod La Rocque, Lupe Velez, Warner Oland, Louis Natheaux, James Dime, A. Palasthy, Frank Lanning, Bernard Siegel, Clarence Burton and Charles Stevens. (D) Donald Crisp. (R) May 12, 1928. (L) 5423.

STOCKS AND BLONDES: (P-D) R K O. (T) Comedy drama. (C) Gertrude Astor, Jacqueline Logan, Skeets Gallagher and Albert Conti. (D) Dudley Murphy. (R) July 14, 1928. (L) 5493.

STOLEN LOVE: (P-D) R K O. (T) Drama. (C) Marceline Day, Rex Lease, Owen Moore, Helen Lynch, Blanche Frederici, Joy Winthrop and Betty Blythe. (D) Lynn Shores. (R) December 22, 1928. (L) 6223.

STOOL PIGEON: (P-D) Columbia. (T) Melodrama. (C) Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilber and Clarence Burton. (D) Renaud Hoffman. (R) November 17, 1928. (L) 5792.

STOP THAT MAN: (P-D) Universal. (T) Comedy drama. (C) Arthur Lake, Barbara Kent, Eddie Gribbon, Warner Richmond, Walter McGrail, George Siegmann and Joe Giard. (D) Nat Ross. (R) February 25, 1928. (L) 5389.

STREET ANGEL: (P-D) Fox. (T) Drama. (C) Janet Gaynor, Charles Farrell, Guido Trento, Henry Armetta, Natalie Kingston, Louis Liggett, Milton Dickenson, Helena Herman, David Kashner, Gino Conti and Jennie Bruno. (D) Frank Borzage. (R) August 19, 1928. (L) 9222. Talking sequences, musical score and sound effects.

STREET OF SIN, THE: (P-D) Paramount. (T) Melodrama. (C) Emil Jannings, Fay Wray, Baclanova, Ernest Johnson, George Kotsaros, Johnnie Morris, John Gough and Jack Burdette. (D) Mauritz Stiller. (R) April 28, 1928. (L) 6218.

STREETS OF SHANGHAI: (P-D) Tiffany-Stahl. (T) Melodrama. (C) Pauline Starke, Kenneth Harlan, Margaret Livingston, Eddie Gribbon, Jason Robards, Mathilde Comont, Sojin, Anna May Wong, Tetsu Komai, Toshiye Ichioka and Media Ichioka. (D) Louis J. Gasnier. (R) December 15, 1927. (L) 5276.

STRIVING FOR FORTUNE: (P-D) Excellent. (T) Drama. (C) George Walsh, Beryl Roberts, Joe Burke, Louise Carter, Brian Donlevy, Dexter Reynolds and Tefft Johnson. (D) Nat Ross. (R) January 15, 1928. (L) 5337.

STRONGER WILL, THE: (P-D) Excellent. (T) Drama. (C) Percy Marmont, Rita Carewe, Howard Truesdell, Merle Ferriss, William Morton and Erin La Bissioniere. (D) Bernard McEveety. (R) February 25, 1928. (L) 6536.

STUDENT PRINCE, THE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Ramon Navarro, Norma Shearer, Jean Hersholt, Gustav von Seyffertitz, Philippe de Lacy, Edgar Norton, Bobby Mack, Edward Connelly, Otis Harlan and John S. Peters. (D) Ernest Lubitsch. (R) February 25, 1928. (L) 9567.

SUNRISE: (P-D) Fox. (T) Drama. (C) George O'Brien, Janet Gaynor, Rodil Rosing, Margaret Livingston, Farrell MacDonald, Ralph Slipperly, Jane Winton, Arthur Housmann and Eddie Boland. (D) F. W. Murnau. (R) November 4, 1928. (L) 8393.

SUNSET LEGION, THE: (P-D) Paramount. (T) Western. (C) Fred Thomson, William Courtwright, Edna Murphy and Harry Woods. (D) Lloyd Ingraham. (R) April 21, 1928. (L) 6763.

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TAXI 13: (P-D) R K O. (T) Comedy. (C) Chester Conklin, Martha Sleeper, Hugh Trevor, Gustav von Seyffertitz, Ethel Wales, Lee Moran, Jerry Miley, Charles Byer. (D) Marshall Neilan. (R) September 22, 1928. (L) 5769.

TENTH AVENUE: (P-D) Pathe. (T) Melodrama. (C) Phyllis Haver, Victor Vercori, Joseph Schildkraut, Louis Natheaux, Robert Edeson, Ethel Wales, Casson Ferguson and Ernie E. Adams. (D) William C. DeMille. (R) July 14, 1928. (L) 6370.

THIEF IN THE DARK, A: (P-D) Fox. (T) Melodrama. (C) George Meeker, Doris Hill, Gwen Lee, Marjorie Beebe, Erville Alderson, Michael Vavitch, Noah Young, C. M. Belcher, Raymond Turner, James Mason, Yorke Sherwood, Frank Rice and Tom McGuire. (D) Albert Ray. (R) May 19, 1928. (L) 5937.

THREE RING MARRIAGE: (P-D) First National. (T) Melodrama. (C) Mary Astor, Lloyd Hughes, Lawford Davidson, Alice White, Yola d'Arvil, Harry Earles, Tiny Earles, R. E. Madsen, Rudolph Cameron. (D) Marshall Neilan. (R) April 28, 1928. (L) 5834.

THREE SINNERS: (P-D) Paramount. (T) Drama. (C) Pola Negri, Warner Baxter, Paul Lukas, Anders Randolph, Tullio Carminati, Anton Vaverka, Ivy Harris, William von Hardenberg, Baclanova. (D) Rowland V. Lee. (R) April 7, 1928. (L) 7141.

THREE WEEK ENDS: (P-D) Paramount. (T) Drama. (C) Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne, Jack Raymond, Edythe Chapman, Guy Oliver and William Holden. (D) Clarence Badger. (R) December 22, 1928. (L) 5962.

THUNDER RIDERS, THE: (P-D) Universal. (T) Western. (C) Ted Wells, Charlotte Stevens, William A. Steele, Bill Dyer, Julia Griffith, Bob Burns, Pee Wee Holmes, Leo White, Dick d'Estrange. (D) William Wyler. (R) April 28, 1928. (L) 4353.

TILLIE'S PUNCTURED ROMANCE: (P-D) Paramount-Christie. (T) Comedy. (C) W. C. Fields, Chester Conklin, Louise Fazenda, Mack Swain, Soris Hill, Grant Withers, Tom Kennedy, Babe London, Kalla Pasha, Billy Platt, Mickey Bennet, Mike Rafetto and Baron von Dohenek. (D) Edward Sutherland. (R) February 25, 1928. (L) 5733.

TRACKED: (P-D) R K O. (T) Melodrama. (C) Ranger, Sam Nelson, Caryl Lincoln, Al Smith, Jack Henderson, Art Robbins, Clark Comstock. (D) Jerome Storm. (R) December 1, 1928. (L) 4957.

TRAGEDY OF YOUTH: (P-D) Tiffany-Stahl. (T) Drama. (C) Warner Baxter, Patsy Ruth Miller, Buster Collier, Claire McDowell, Harvey Clark, Margaret Quimby, Steppin Fetchit, Belle Bennett. (D) George Archambaud. (R) January 15, 1928. (L) 5361.

TRAIL OF '98: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Dolores Del Rio, Ralph Forbes, Harry Carey, Karl Dane, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Cesare Gravina, George Cooper, John Down, E. Alyn Warner. (D) Clarence Brown. (R) December 29, 1928. (L) 8799.

TRICK OF HEARTS, A: (P-D) Universal. (T) Western. (C) Hoot Gibson, Georgia Hale, Joe Rickson, Rosa Gore, Howard Truesdale, Heinie Conklin, George Ovey, Nora Cecil, Dan Crimmins and Grace Cunard. (D) Reaves Eason. (R) March 17, 1928. (L) 5495.

TROPIC MADNESS: (P-D) R K O. (T) Drama. (C) Leatrice Joy, Lena Malena, George Barraud, Henry Sedley, Albert Valentino, David Durand. (D) Robert Vignola. (R) January 12, 1929. (L) 6217.

TURN BACK THE HOURS: (P-D) Gotham. (T) Melodrama. (C) Myrna Loy, Walter Pidgeon, Sam Hardy, George Stone, Sheldon Lewis, Josef Swickard, Ann Brody, Joyzelle

Joyner, Nanette Villon. (D) Howard Brether-ton. (R) April 1, 1928. (L) 5900.

TYRANT OF RED GULCH: (P-D) R K O. (T) Western. (C) Tom Tyler, Frankie Darro, Josephine Barlo, Harry Woods, Serge Temoff, Barney Fury. (D) Robert DeLacy. (R) December 8, 1928. (L) 4823.

U

UNDER THE BLACK EAGLE: (P-D) Metro-Goldwyn-Mayer. (T) Melodrama. (C) Ralph Forbes, Marceline Day, Bert Roach, William Fairbanks, Marc MacDermott and Flash. (D) W. S. VanDyke. (R) March 24, 1928. (L) 5901.

UNDER THE TONTO RIM: (P-D) Paramount. (T) Western. (C) Richard Arlen, Alfred Allen, Mary Brian, Jack Liden, Harry T. Morey, William Franey, Harry Todd, Bruce Gordon. (D) Herman Raymaker. (R) February 4, 1928. (L) 5991.

UPLAND RIDER, THE: (P-D) First National. (T) Western. (C) Ken Maynard, Marion Douglas, Luce McKee, Sidney Jarvis, Robert Walker, Buddy Dunn, David Kirby, Robert Mailsh. (D) Albert Rogell. (R) April, 1928.

V

VALLEY OF HUNTED MEN, THE: (P-D) Pathe. (T) Western. (C) Buffalo Bill, Jr., Kathleen Collins, Oscar Apfel, Alma Rayford, Jack Ganzhorn, Frank Griffith. (D) Richard Thorpe. (R) February 19, 1928. (L) 4520.

VAMPING VENUS: (P-D) First National. (T) Comedy. (C) Charlie Murray, Louise Fazenda, Thelma Todd, Russ Powell, Joe Bonomo, Big Boy Williams, Spec O'Donnell, Fred O'Beck, Gustav von Seyffertitz, Gus Partos, Janet McLeod and Yola d'Arvil. (D) Eddie Cline. (R) May, 1928.

VANISHING PIONEER, THE: (P-D) Paramount. (T) Western. (C) Jack Holt, Sally Blane, William Powell, Fred Kohler, Guy Oliver, Oscar Karns, Tim Holt and Marcia Manon. (D) John Waters. (R) June 23, 1928. (L) 5834.

VARSITY: (P-D) Paramount. (T) Drama. (C) Charles Rogers, Mary Brian, Chester Conklin, Phillips Holmes, Robert Ellis, John Westwood, Princeton University undergraduates. (D) Frank Tuttle. (R) October 27, 1928. (L) 6349. Talking sequences, musical score and sound effects.

VIRGIN LIPS: (P-D) Columbia. (T) Drama. (C) Olive Borden, John Boles, Marshall Ruth, Alexander Gill, Richard Alexander, Ernie Veo, Harry Semels, Arline Pretty, William Tooker. (D) Elmer Clifton. (R) August 18, 1928. (L) 6048.

W

WAGON SHOW, THE: (P-D) First National. (T) Western. (C) Ken Maynard, Marion Douglas, Maurice Costello, Fred Malatesta, George Davis, May Boley, Paul Weisel and Henry Roquemore. (D) Harry J. Brown. (R) March 17, 1928. (L) 6212.

WALLFLOWERS: (P-D) R K O. (T) Drama. (C) Hugh Trevor, Mabel Julienne Scott, Jean Arthur, Charles Stevenson, Lola Todd, Mrs. Temple Pirott, Crawford Kent, Reginald Simpson. (D) J. Leo Meehan. (R) February 4, 1928. (L) 6320.

WARMING UP: (P-D) Paramount. (T) Drama. (C) Richard Dix, Jean Arthur, Claude King, Philo McCollough, Roscoe Karns, Wade Boteler, Billy Kent Schaefer, James Dugan and Mike Donlin. (D) Fred Newmeyer. (R) May 26, 1928. (L) 6509. Musical score and sound effects.

WATERFRONT: (P-D) First National. (T) Comedy drama. (C) Dorothy Mackaill, Jack Mulhall, James Bradbury Jr., Knute Erickson, Ben Hendricks, William Norton Bailey, Pat Harmon. (D) William A. Seiter. (R) September 22, 1928. (L) 6142. Musical score and sound effects.

WATER HOLE, THE: (P-D) Paramount. (T) Western. (C) Jack Holt, Nancy Carroll, John Boles, Ann Christy, Montague Shaw, Lydia Yeamens Titus, Jack Perrin, Jack Mower, Paul Ralli, Tex Young, Bob Miles and Greg Whitespear. (D) F. Richard Young. (R) July 21, 1928. (L) 6319.

WE AMERICANS: (P-D) Universal. (T) Drama. (C) George Sidney, Patsy Ruth

Miller, George Lewis, Eddie Gribbon, Beryl Mercer, John Boles, Albert Gran, Michael Visaroff, Daisy Belmore, Rosita Marstini, Kathryn Williams, Edward Martindel, Josephine Dunn, Andy De Vine, Flora Bramley, Jacob Bleifer. (D) Edward Sloman. (R) May 5, 1928. (L) 9151.

WEDDING MARCH, THE: (P-D) Paramount. (T) Drama. (C) George Fawcett, Maude George, Erich von Stroheim, George Nichols, Zasu Pitts, Hughie Mack, Mathew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. (D) von Stroheim. (R) October 27, 1928. (L) 10,400. Musical score and sound effects.

WEST OF ZANZIBAR: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha and Curtis Nero. (D) Tod Browning. (R) December 8, 1928. (L) 6150.

WEST POINT: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) William Haines, Joan Crawford, Neil Neely, William Bakewell, Ralph Emmerson, Leon Keller, Major R. G. Moses. (D) Edward Sedgwick. (R) January 21, 1928. (L) 8090.

WHAT PRICE BEAUTY: (P-D) Pathe. (T) Drama. (C) Nita Naldi, Pierre Gendron, Dolores Johnson, Virginia Pearson, Myrna Loy, Sally Winters, La Supervia, Marilyn Newkirk, Victor Potel, Spike Rankin, Templar Saxe and Leo White. (D) Thomas Buckingham. (R) January 22, 1928. (L) 5000.

WHEEL OF CHANCE, THE: (P-D) First National. (T) Drama. (C) Richard Barthelmess, Bodil Rosing, Warner Oland, Lina Basquette, Margaret Livingston, Ann Schaeffer, Sidney Franklin, Martha Franklin. (D) Alfred Santell. (R) June 2, 1928. (L) 6895.

WHIP, THE: (P-D) First National. (T) Drama. (C) Dorothy Mackaill, Ralph Forbes, Anna Q. Nilsson, Lowell Sherman, Albert Gran, Marc McDermott, Lou Payne, Arthur Clayton. (D) Charles Brabin. (R) July 14, 1928. (L) 5087. Musical score and sound effects.

WHIP WOMAN, THE: (P-D) First National. (T) Drama. (C) Estelle Taylor, Antonio

Moreno, Lowell Sherman, Hedda Hopper, Julianne Johnson and Loretta Young. (D) Joseph C. Boyle. (R) February 11, 1928. (L) 6058.

WHITE SHADOWS IN THE SOUTH SEAS: Metro-Goldwyn-Mayer. (T) Melodrama. (C) Monte Blue, Raquel Torres and Robert Anderson. (D) W. S. Van Dyke. (R) July 7, 1928. (L) 7965. Talking sequences, musical score and sound effects.

WICKEDNESS PREFERRED: (P-D) Metro-Goldwyn-Mayer. (T) Comedy drama. (C) Lew Cody, Aileen Pringle, Mary McAllister, Bert Roach, George Arthur. (D) Hobart Henley. (R) February 11, 1928. (L) 5011.

WIFE'S RELATIONS, THE: (P-D) Columbia. (T) Comedy drama. (C) Shirley Mason, Gaston Glass, Ben Turpin, Arthur Rankin, Flora Finch, Lionel Belmore, Armand Kaliz, Maurice Ryan and James Harrison. (D) Maurice Marshall. (R) February 11, 1928. (L) 5350.

WILD WEST ROMANCE: (P-D) Fox. (T) Western. (C) Rex Bell, Caryl Lincoln, Neill Neeley, Billy Butts, Jack Walters, Fred Parke, Albert Baffert, George Pearce and Ellen Woodsten. (D) R. Lee Hough. (R) August 18, 1928. (L) 4921.

WILD WEST SHOW: (P-D) Universal. (T) Western. (C) Hoot Gibson, Dorothy Gulliver, Allan Forrest, Monte Blue, Gale Henry, Roy Laidlaw and John Hall. (D) Del Andrews. (R) April 21, 1928. (L) 5254.

WIN THAT GIRL: (P-D) Fox. (T) Comedy drama. (C) David Rollins, Sue Carol, Tom Elliott, Roscoe Karns, Olin Francis, Mack Fluker, Sidney Bracey, Janet McLeod, Maxine Shelly and Betty Recklaw. (D) David Butler. (R) October 20, 1928. (L) 5337.

WIND, THE: (P-D) Metro-Goldwyn-Mayer. (T) Drama. (C) Lillian Gish, Lars Hanson, Montagu Love, Dorothy Cummings, Edward Earle, William Orlamond, Laon Ramon, Carmencita Johnson and Billy Kent Schaefer. (D) Victor Seastrom. (R) November 3, 1928. (L) 6721.

WOMAN AGAINST THE WORLD: (P-D) Tiffany-Stahl. (T) Mystery drama. (C) Harrison Ford, Georgia Hale, Lee Moran, Ger-

trude Olmstead, William Tooker, Ida Darling, Walter Hiers, Harvey Clark, Sally Rand, Rosemary Theby, Charles Clary. (D) George Archambaud. (R) January 1, 1928. (L) 5283.

WOMAN'S WAY, A: (P-D) Columbia. (T) Melodrama. (C) Warner Baxter, Margaret Livingston, Armand Kaliz, Mathilde Comont, Ernie Adams and John St. Polis. (D) Edmund Mortimer. (R) March 31, 1928. (L) 5472.

WOMAN WISE: (P-D) Fox. (T) Comedy drama. (C) William Russell, June Collyer, Walter Pidgeon, Theodore Kosloff, Raoul Paoli, Ernest Shields and Duke Kahanamoku. (D) Albert Ray. (R) January 28, 1928. (L) 5050.

WON IN THE CLOUDS: (P-D) Universal. (T) Melodrama. (C) Al Wilson, Helen Foster, Frank Rice, George Fench, Joe Bennett, Al Prisco, Myrtis Crinley, Frank Tomnick, Roy Wilson, Ivan Unger, Red Sly and Art Gobel. (D) Bruce Mitchell. (R) April 22, 1928. (L) 4348.

WRIGHT IDEA, THE: (P-D) First National. (T) Comedy. (C) Johnny Hines, Louise Lorraine, Edmund Breese, Charles Giblyn, Fred Kelsey, Henry Herbert, Walter James and Blanche Craig. (D) Charles Hines. (R) July 7, 1928. (L) 6300.

WYOMING: (P-D) Metro-Goldwyn-Mayer. (T) Western. (C) Tim McCoy, Dorothy Sebastian, Charles Bell, William Fairbanks, Chief Big Tree, Goes-in-the-lodge, Washington Blue, Bert Henderson. (D) W. S. Van Dyke. (R) April 14, 1928. (L) 4435.

Y

YELLOW LILY, THE: (P-D) First National. (T) Drama. (C) Billie Dove, Nicholas Soussanin, Clive Brook, Gustav von Seyffertitz, Jane Winton. (D) Alexander Korda. (R) April 28, 1928. (L) 7187.

YOUR WIFE AND MINE: (P-D) Excellent. (T) Comedy drama. (C) Phyllis Haver, Stuart Holmes, Wallace MacDonald, Katherine Lewis, Barbara Tennant, Blanche Upright, Jane Luboro. (D) Frank O'Connor. (R) September 1, 1928. (L) 5867.

PICTURES PRIOR TO 1928

Key to Abbreviations

ABRAHAM LINCOLN Release Date
(FN), 12,000f, George A. Billings. Feb. 2, 1924
ACE OF CADS, THE
(Par), 7786f, Menjou-Joyce. Oct. 30, 1926
ACQUITTAL, THE
(U), 6523f, sc. Oct. 27, 1923
ACROSS THE PACIFIC
(WB), 6954f, Monte Blue. Oct. 16, 1926
ADAM AND EVIL
(MGM), 6793f, Cody-Pringle. Aug. 13, 1927
ADVENTURE
(Par), 6602f, T. Moore-Stark. May 2, 1925
AFFAIR OF THE FOLLIES, AN
(FN), 6433f, Billie Dove. Mar. 5, 1927
AFRAID TO LOVE
(Par), 6199f, Vidor-Brook. Apr. 23, 1927
AFTER BUSINESS HOURS
(Col), 5600f, Elaine Hammerstein. July 4, 1925
AFTER MARRIAGE
(Madoc), 4960f, Margaret Livingston. Nov. 21, 1925
AFTER MIDNIGHT
(MGM), 6312f, Norma Shearer. Aug. 27, 1927
AFTER THE BALL
(Anderson), 6500f, TODC prod. Jan. 5, 1924
AGAINST ALL ODDS
(Fox), 4890f, Charles (Buck) Jones. Aug. 9, 1924
AIR HAWK, THE
(RKO), 5000f, Al Wilson. Dec. 20, 1924
AIR MAIL, THE
(Par), 6976f, Baxter-Dove. Mar. 28, 1925
ALASKAN, THE
(Par), 6736f, Thomas Meighan. Sept. 27, 1924
ALASKAN ADVENTURES
(Pathe), 5678f, Art Young. May 28, 1927
ALIAS MARY FLYNN
(RKO), 5559f, Evelyn Brent. May 30, 1925
ALIAS THE DEACON
(U), 6869f, Jean Hersholt. June 25, 1927
ALIAS THE LONE WOLF
(Col), 6843f, B. Lytell-Lois Wilson. Oct. 1, 1927
ALIAS THE NIGHT WIND
(Fox), 4145f, William Russell. Aug. 25, 1923
ALIMONY
(RKO), 6917f, sc. Feb. 2, 1924
ALL ABOARD
(FN), 6300f, Johnny Hines. Apr. 2, 1927

AE.....Associated Exhibitors (Now Pathe)
AP&D.....Allied Producers & Distributors
CBC.....C B C (Now Columbia)
Chad.....Chadwick Pictures
Col.....Columbia
Cos.....Cosmopolitan
DDC.....Davis Distributing Corporation
Ex.....Excellent
f.....Length of film in feet
FBO.....Film Booking Offices
(Now RKO Productions)
FN.....First National
GA.....Grand-Asher
Gold.....Goldwyn (Now MGM)
Gst.....Goldstone, Phil
Hod.....Hodkinson (Now Pathe)
LB.....Lee Bradford
MG.....Metro-Goldwyn
(Now Metro-Goldwyn-Mayer)
MGM.....Metro-Goldwyn-Mayer
Mon.....Monogram
Par.....Paramount
PDC.....Producers Distributing Corporation
(Now Pathe)
Play.....Playgoers Pictures
PS.....Producers Security
Pref.....Preferred Pictures
Ray.....Rayart
RKO.....RKO Production
Selz.....Selznick
SC.....special cast
Tif.....Tiffany
TODC.....Theatre Owners Dist. Corp.
Tru.....Truett (Now Tiffany-Stahl)
U.....Universal
UA.....United Artists
Vita.....Vitagraph (Now Warner Bros.)
W&N.....Weber and North
WB.....Warner Brothers

ALL AROUND FRYING PAN
(RKO), 5519f, Fred Thomson. Nov. 28, 1925
ALOMA OF THE SOUTH SEAS
(Par), 8514f, Gilda Gray. May 29, 1926
ALONG CAME RUTH
(MG), 5000f, Viola Dana. Aug. 2, 1924
AMATEUR GENTLEMAN, THE
(FN), 7790f, Richard Barthelmess. Sept. 11, 1926
AMERICA
(UA), 14,000f, D. W. Griffith prod. Mar. 8, 1924
AMERICAN BEAUTY
(FN), 6333f, Billie Dove. Oct. 22, 1927
AMERICAN MANNERS
(RKO), 5200f, Richard Talmadge. Sept. 6, 1924
AMERICAN PLUCK
(Chad), 5900f, George Walsh. July 11, 1925
AMERICAN VENUS, THE
(Par), Esther Ralston. Feb. 6, 1926
ANCIENT HIGHWAY, THE
(Par), 7506f, Holt-Dove. Nov. 21, 1925
ANGEL OF BROADWAY, THE
(Pathe), 6574f, Leatrice Joy. Nov. 5, 1927
ANKLES PREFERRED
(Fox), 5498f, Madge Bellamy. Mar. 12, 1927
ANNA CHRISTIE
(FN), 7013f, Blanche Sweet. Dec. 1, 1923
ANNIE LAURIE
(MGM), 8730f, Lillian Gish. May 14, 1927
ANY WOMAN
(Par), 5963f, Alice Terry. June 13, 1925
APRIL SHOWERS
(Pref.), 6350, Colleen Moore. Nov. 17, 1923
ARAB, THE
(MG), 6710f, Novarro-Terry. July 12, 1924
ARE PARENTS PEOPLE?
(Par), 6586f, Bronson-Vidor-Menjou. June 20, 1925
ARE THE CHILDREN TO BLAME?
(Tru), 5000f, Corrigan-Shannon. 1923
ARGENTINE LOVE
(Par), 5970f, Bebe Daniels. Jan. 3, 1925
ARIZONA EXPRESS, THE
(Fox), 6316f, Charles Jones. Mar. 29, 1924
ARIZONA ROMEO, THE
(Fox), 4694f, Buck Jones. Jan. 31, 1925

ARIZONA SWEEPSTAKES, THE
(U), 5418f, Hoot Gibson.....Nov. 21, 1925
ARIZONA WHIRLWIND
(Pathe), 4134f, Bill Cody.....Mar. 19, 1927
AROUND THE WORLD IN THE SPEEDJACKS
(Par), 6090f,Dec. 1, 1923
AS MAN DESIRES
(FN), 7649f, Milton Sills.....Jan. 31, 1925
ASHES OF VENGEANCE
(FN), 19,009f, Norma Talmadge.....Aug. 18, 1923
ATTA BOY
(Pathe), 5775f, Monty Banks.....Oct. 9, 1926
AUCTION BLOCK, THE
(MGM), 6239f, Charles Ray.....Feb. 27, 1926
AUCTIONEER, THE
(Fox), 5509f, George Sidney.....Feb. 5, 1927
AVENGING FANGS
(Pathe), 4335f, Sandow, dog.....June 4, 1927
AYERAGE WOMAN, THE
(Burr), 6900f, sc.....Feb. 2, 1924
AWFUL TRUTH, THE
(PDC), 5917f, Ayres-Baxter.....July 11, 1925

B

BABBITT
(WB), 6500f, Willard Louis.....Aug. 2, 1924
BACHELOR BRIDES
(PDC), 6612f, Rod La Rocque.....May 22, 1926
BACK TO GOD'S COUNTRY
(U), 5751f, Renee Adoree.....Aug. 6, 1927
BACK TO LIFE
(AE), 5825f, Patsy Ruth Miller.....Feb. 28, 1925
BACKBONE
(Gold), 6541f, Sloman prod.....Apr. 7, 1923
BACKSTAGE
(Tif), 5784f, William Collier, Jr.....July 9, 1927
BAD COMPANY
(AE), 5551f, Madge Kennedy.....Jan. 24, 1925
BAD MAN, THE
(FN), 6494f, Holbrook Blinn.....Oct. 20, 1923
BAD MAN'S BLUFF
(AE), 4441f, Buffalo Bill, Jr.....Jan. 1, 1927
BALLYHOO BUSTER, THE
(Pathe), 4899f, Buffalo Bill, Jr.....Dec. 31, 1927
BANDOLERO, THE
(MGM), 8990f, sc.....Oct. 11, 1924
BANDIT BABY, THE
(RKO), 5291f, Fred Thomson.....June 20, 1925
BANDIT BUSTER, THE
(AE), 4463f, Buddy Roosevelt.....Dec. 25, 1926
BAR-C MYSTERY, THE
(Pathe), 4756f, Dorothy Phillips.....Mar. 27, 1926
BARBED WIRE
(Par), 6951f, Negri-Brook.....Aug. 13, 1927
BARDELYS, THE MAGNIFICENT
(MGM), 8536f, Gilbert-Boardman.....Nov. 13, 1926
BAREE, SON OF KAZAN
(Vita), 6803f, Anita Stewart.....May 30, 1925
BAREFOOT BOY, THE
(CBC), 5809f, sc.....Nov. 24, 1923
BARGAIN
(Tristone), 5990f, W. S. Hart.....Sept. 29, 1923
BARRIER, THE
(MGM), 6489f, Norman Kerry.....Apr. 3, 1926
BAT, THE
(UA), 8219f, Louise Fazenda.....Mar. 27, 1926
BATTLING BUDDY
(Artclass), 4900f, Buddy Roosevelt.....Sept. 13, 1924
BATTLING BUTLER
(MGM), 6970f, Buster Keaton.....Sept. 4, 1926
BATTLING BUNYAN
(AE), 4990f, Wesley Barry.....Dec. 27, 1924
BATTLING ORIOLES
(Pathe), 5909f,Aug. 23, 1924
BEASTS OF PARADISE
(U), serial, Desmond.....Oct. 27, 1923
BEAU BRUMMEL
(WB), 10,009f, John Barrymore.....Apr. 12, 1924
BEAU GESTE
(Par), 19,600f, sc.....Sept. 4, 1926
BEAUTIFUL CHEAT, THE
(U), 6583f, Laura LaPlante.....Feb. 20, 1926
BEAUTIFUL CITY, THE
(FN), 6466f, Richard Barthelmess.....Nov. 14, 1925
BEAUTY AND THE BAD MAN
(PDC), 5794f, Mabel Ballin.....July 4, 1925
BEAUTY SHOPPERS
(Tif), 5669f, Mae Busch.....July 16, 1927
BEDROOM WINDOW, THE
(Par), 6550f, Wm. DeMille prod.....June 21, 1924
BEFORE MIDNIGHT
(Ginsberg), 4895f, William Russell.....July 11, 1925
BEGGAR ON HORSEBACK
(Par), 6874f, Horton-Ralston.....June 20, 1925
BEHIND THE CURTAIN
(U), 4575f, Winifred Bryson.....July 5, 1924
BEHIND THE FRONT
(Par), 5555f, Beery-Hatton.....Feb. 20, 1926
BEHOLD THE WOMAN
(Vita), 6425f, Blackton prod.....Aug. 2, 1924
BEING RESPECTABLE
(WB), 7599f, sc.....Aug. 16, 1924
BELLS, THE
(Chad), 6300f, Lionel Barrymore.....Nov. 13, 1926
BELOVED ROGUE, THE
(UA), 9264f, John Barrymore.....Apr. 2, 1927
BELOVED VAGABOND, THE

(RKO), 6217f, Carlyle Blackwell.....Apr. 16, 1924
BELOW THE LINE
(WB), 6053f, Rin-Tin-Tin.....Oct. 3, 1925
BEN HUR
(MGM), 12,900f, Ramon Novarro.....Jan. 16, 1926
BERTHA, THE SEWING MACHINE GIRL
(Fox), 5242f, Madge Bellamy.....Dec. 25, 1926
BEST BAD MAN, THE
(Fox), 4893f, Tom Mix.....Dec. 12, 1925
BEST PEOPLE, THE
(Par), 5790f, Baxter-Ralston.....Nov. 7, 1925
BETTER MAN, THE
(RKO), 4973f, Richard Talmadge.....Aug. 7, 1926
BETTER 'OLE, THE
(WB), 8649f, Syd Chaplin.....Oct. 23, 1926
BETWEEN DANGERS
(Pathe), 4533f, Buddy Roosevelt.....Feb. 5, 1927
BETWEEN FRIENDS
(Vita), 6900f, Blackton prod.....Apr. 26, 1924
BETWEEN WORLDS
(Weiss), 6400f, Fritz Lang prod.....July 19, 1924
BEVERLY OF GRAUSTARK
(MGM), 6719f, Marion Davies.....May 1, 1926
BEWARE OF WIDOWS
(U), 5777f, Laura La Plante.....May 7, 1927
BEYOND THE ROCKIES
(RKO), 4990f, Bob Custer.....Mar. 20, 1926
BIFF BANG BUDDY
(Artclass), 4500f, Buddy Roosevelt.....Sept. 20, 1924
BIG BROTHER
(Par), 7080f, Tom Moore.....Jan. 5, 1924
BIG DAN
(Fox), 5934f, Buck Jones.....Nov. 10, 1923
BIG PAL
(Ginsberg), 5800f, Wm. Russell.....Oct. 24, 1925
BIG PARADE, THE
(MGM), 12,559f, Gilbert-Adoree.....Dec. 5, 1925
BIG SHOW, THE
(AE), 5385f, John Lowell.....May 15, 1926
BIG TIMBER
(U), 4659f, William Desmond.....Aug. 9, 1924
BIGGER THAN BARNUM'S
(RKO), 5391f, Ralph Lewis.....July 17, 1926
BITTER APPLES
(WB), 5463f, Monte Blue.....May 7, 1927
BLACK BIRD, THE
(MGM), 6688f, Lon Chaney.....Feb. 13, 1926
BLACK CYCLONE
(Pathe), 5058f, Rex, horse.....May 30, 1925
BLACK DIAMOND EXPRESS, THE
(WB), 5803f, Monte Blue.....July 23, 1927
BLACK GOLD
(Steiner), Pete Morrison.....1924
BLACK LIGHTNING
(Lumas), 5590f, Thunder (dog).....Nov. 8, 1924
BLACK OXEN
(FN), 7937f, Corinne Griffith.....Jan. 19, 1924
BLACK PARADISE
(Fox), 4962f, Madge Bellamy.....June 12, 1926
BLACK PIRATE, THE
(UA), 8388f, Douglas Fairbanks.....Mar. 20, 1926
BLACK TRAIL, THE
(U), 4615f, Jack Hoxie.....June 21, 1924
BLIND ALLEYS
(Par), 5597f, Meighan-Brent.....Mar. 5, 1927
BLIND GODDESS
(Par), 7363f, Holt-Ralston.....Apr. 17, 1926
BLINKY
(U), 5740f, Hoot Gibson.....Sept. 1, 1923
BLIZZARD, THE
(Fox), 5890f, sc.....Mar. 1, 1924
BLOCK SIGNAL, THE
(Gotham), 5909f, Ralph Lewis.....Oct. 9, 1926
BLONDE OR BRUNETTE
(Par), 5872f, Menjou-Nissen.....Jan. 15, 1927
BLONDE SAINT, THE
(FN), 6800f, L. Stone-Kenyon.....Dec. 11, 1926
BLOOD SHIP, THE
(Col), 6843f, Hobart Bosworth.....July 23, 1927
BLOODHOUND, THE
(RKO), 4800f, Bob Custer.....July 11, 1925
BLOW YOUR OWN HORN
(FBO), 6315f, Warner Baxter.....Nov. 10, 1923
BLUE BLAZES
(U), 4790f, Pete Morrison.....Jan. 16, 1926
BLUE EAGLE, THE
(Fox), 6200f, George O'Brien.....Sept. 25, 1926
BLUEBEARD'S EIGHTH WIFE
(Par), 5900f, Gloria Swanson.....Aug. 18, 1923
BLUEBEARD'S SEVEN WIVES
(FN), 7774f, Ben Lyon.....Jan. 2, 1926
BLUFF
(Par), 5442f, Ayres-Moreno.....May 10, 1924
BOBBED HAIR
(WB), 7817f, Prevost-Harlan.....Nov. 14, 1925
BODY AND SOUL
(MGM), 5902f, Pringle-Kerry.....Nov. 19, 1927
BONANZA BUCKAROO, THE
(AE), 4469f, Buffalo Bill, Jr.....Aug. 21, 1926
BOOMERANG, THE
(Schul), 6714f, Anita Stewart.....Mar. 21, 1925
BORDER BLACKBIRDS
(Pathe), 5236f, Leo Maloney.....Sept. 10, 1927
BORDER INTRIGUE
(IPC), 5099f, Franklyn Farnum.....May 30, 1925
BORDER LEGION, THE
(Par), 7084f, Antonio Moreno.....Nov. 1, 1924
BORDER SHERIFF, THE
(U), 4440f, Jack Hoxie.....Mar. 27, 1926
BORN RICH
(FN), 7190f, Windsor-Lytell.....Dec. 20, 1924
BORN RICH
(FN), Claire Windsor.....1924

BORN TO BATTLE
(RKO), 5153f, Tom Tyler.....Mar. 27, 1926
BORN TO THE WEST
(Par), 6043f, Jack Holt.....July 10, 1926
BORROWED HUSBANDS
(Vita), 7000f, Williams-Vidor.....1924
BOWERY CINDERELLA, A
(Excel), 6999f, Huette-O'Malley.....Nov. 26, 1927
BOY OF FLANDERS, A
(Metro), 7018f, Jackie Coogan.....Apr. 5, 1924
BOY OF MINE
(FN), 7900f, Ben Alexander.....Dec. 8, 1923
BOY RIDER, THE
(RKO), 4858f, Buzz Barton.....Oct. 8, 1927
BRASS BOTTLE, THE
(FN), 5299f, Tournear prod.....Aug. 4, 1923
BRASS BOWL, THE
(Fox), 5830, Edmund Lowe.....Nov. 29, 1924
BRAVEHEART
(PDC), 7256f, Rod LaRocque.....Jan. 23, 1926
BREAD
(MG), 6500f, Schertzing prod.....Aug. 2, 1924
BREAKFAST AT SUNRISE
(FN), 5100f, Constance Talmadge.....Nov. 26, 1927
BREAKING INTO SOCIETY
(RKO), 4112f, Bull Montana.....Dec. 29, 1923
BREAKING POINT, THE
(Par), 6064f, sc.....Apr. 19, 1924
BREATH OF SCANDAL
(Schul), 6940f, Betty Blythe.....1924
BREATHLESS MOMENT, THE
(U), 5566f, William Desmond.....Feb. 9, 1924
BREED OF THE BORDER
(RKO), 4930f, Lefty Flynn.....Mar. 14, 1925
BREED OF THE SEA
(RKO), 5498f, Ralph Ince.....Oct. 30, 1926
BRIDE OF THE STORM, THE
(WB), 6890f, Dolores Costello.....Apr. 10, 1926
BRIDGE OF SIGHS, THE
(WB), 6604f, Dorothy Mackaill.....Apr. 4, 1925
BRIGHT LIGHTS
(MGM), 6260f, Charles Ray.....Nov. 28, 1925
BRIGHT LIGHTS OF BROADWAY
(Print), 6700f, Doris Kenyon.....Nov. 3, 1923
BROADWAY AFTER DARK
(WB), 6390f, Adolphe Menjou.....May 31, 1924
BROADWAY AFTER MIDNIGHT
(Krelbar), 6198f, Priscilla Bonner.....Oct. 29, 1927
BROADWAY BOOB, THE
(AE), 5683f, Glenn Hunter.....Apr. 3, 1926
BROADWAY GALLANT, THE
(RKO), 5510f, Richard Talmadge.....June 5, 1926
BROADWAY GOLD
(Tru), 6890f, Elaine Hammerstein.....July 28, 1923
BROADWAY LADY, A
(RKO), 5500f, Evelyn Brent.....Dec. 19, 1925
BROADWAY MADNESS
(Excel), 6945f, de la Motte.....Oct. 8, 1927
BROADWAY NIGHTS
(FN), 6765f, Lois Wilson.....May 21, 1927
BROKEN BARRIERS
(MG), 6216f, Reginald Barker prod.....Aug. 16, 1924
BROKEN HEARTS
(Jaffe), 7800f, Lila Lee.....Mar. 20, 1926
BROKEN LAWS
(RKO), Mrs. Wallace Reid.....Jan. 31, 1925
BROKEN WING, THE
(Pref), 6216f, Miriam Cooper.....Sept. 1, 1923
BRONCHO TWISTER, THE
(Fox), 5435f, Tom Mix.....Apr. 2, 1927
BROWN DERBY, THE
(FN), 6509f, Johnny Hines.....June 5, 1926
BROWN OF HARVARD
(MGM), 7941f, Jack Pickford.....May 15, 1926
BRUTE, THE
(WB), 6901f, Monte Blue.....May 2, 1927
BUCKAROO KID, THE
(U), 6167f, Hoot Gibson.....Nov. 20, 1926
BUCKING THE TRUTH
(U), 4305f, Pete Morrison.....June 26, 1926
BURNING TRAIL, THE
(U), 4783f, William Desmond.....Apr. 11, 1925
BURNT FINGERS
(Pathe), 5854f, Eileen Percy.....Feb. 12, 1927
BUSTIN' THROUGH
(U), 4506f, Jack Hoxie.....Oct. 3, 1925
BUTTERFLIES IN THE RAIN
(U), 7319f, LaPlante-Kirkwood.....Jan. 1, 1927
BUTTERFLY
(U), 7472f, Laura LaPlante.....Aug. 30, 1923

C

CABARET
(Par), 7175f, Gilda Gray.....May 7, 1927
CACTUS TRAILS
(RKO), Bob Custer.....Jan. 15, 1927
CAFE IN CAIRO, A
(PDC), 6929f, Priscilla Dean.....Mar. 28, 1925
CALGARY STAMPEDE, THE
(U), 5924f, Hoot Gibson.....Oct. 10, 1925
CALIFORNIA STRAIGHT AHEAD
(U), 7238f, Reginald Denny.....Sept. 5, 1925
CALL OF COURAGE, THE
(U), 4661f, Art Acord.....Sept. 12, 1925
CALL OF THE CANYON, THE
(Par), 6993f, Richard Dix.....Dec. 29, 1923
CALL OF THE HILLS
(LB), 5000f, Maud Malcolm.....May 5, 1923
CALL OF THE KLONDIKE, THE
(Ray), 5803f, Gaston Glass.....Aug. 21, 1926

- CALL OF THE WILDERNESS**
(AE), 4218f, Sandow, dog.....Dec. 18, 1926
- CALLAHANS AND THE MURPHYS, THE**
(MGM), 6126f, Dressler-Moran.....July 16, 1927
- CAMEO KIRBY**
(Fox), 6931f, John Gilbert.....Oct. 27, 1923
- CAMILLE**
(FN), 8700f, Norma Talmadge.....May 2, 1927
- CAMILLE OF THE BARBARY COAST**
(AE), 5308f, Mae Busch-O. Moore.....Aug. 1, 1925
- CAMPUS FLIRT, THE**
(Par), 6702f, Bebe Daniels.....Oct. 2, 1926
- CANADIAN, THE**
(Par), 7773f, Thomas Meighan.....Dec. 11, 1926
- CANYON OF LIGHT, THE**
(Fox), 5399f, Tom Mix.....Dec. 11, 1926
- CAPITAL PUNISHMENT**
(Schulberg), 5950f, Clara Bow.....Jan. 24, 1925
- CAPTAIN BLOOD**
(Vita), 10,068f, J. Warren Kerrigan.....Sept. 20, 1924
- CAPTAIN JANUARY**
(Prin), 6194f, Baby Peggy.....July 12, 1924
- CAPTAIN SALVATION**
(MGM), 7395f, Lars Hanson.....July 2, 1927
- CARNIVAL GIRL, THE**
(AE), 4962f, Darrow-Marion Mack.....Aug. 14, 1926
- CASEY AT THE BAT**
(Par), 6040f, Beery-Sterling.....Apr. 16, 1927
- CASEY JONES**
(Ray), 6673f, Ralph Lewis.....Dec. 24, 1927
- CAT AND THE CANARY, THE**
(U), 7713f, Laura LaPlante.....May 14, 1927
- CAVE MAN, THE**
(WB), 6741f, M. Moore-Prevost.....Mar. 13, 1926
- CHANG**
(Par), 6536f, wild animal classic.....May 2, 1927
- CHANGING HUSBANDS**
(Par), 6799f, Leatrice Joy.....July 5, 1924
- CHAPTER IN HER LIFE, A**
(U), 6330f, Jane Mercer.....Sept. 15, 1923
- CHARLEY'S AUNT**
(PDC), 7243f, Syd Chaplin.....Feb. 21, 1925
- CHARMER, THE**
(Par), 6076f, Pola Negri.....Apr. 18, 1925
- CHASING TROUBLE**
(U), 4304f, Pete Morrison.....June 19, 1926
- CHEAP KISSES**
(RKO), 6538f, sc (d).....Nov. 15, 1924
- CHEAPER TO MARRY**
(MG), 5921f, Conrad Nagel.....Feb. 14, 1925
- CHEAT, THE**
(Par), 7323f, Pola Negri.....Sept. 15, 1923
- CHEATERS**
(Tif), 6023f, Pat O'Malley.....Mar. 12, 1927
- CHECHAHOS, THE**
(AE), 7000f, sc.....May 17, 1924
- CHEERFUL FRAUD, THE**
(U), 6945f, Reginald Denny.....Dec. 11, 1926
- CHICAGO**
(Pathe), 5503f, Phyllis Haver.....Dec. 31, 1927
- CHICKIE**
(FN), 7600f, Dorothy Mackaill.....May 9, 1925
- CHILDREN OF DIVORCE**
(Par), 6871f, Bow-Ralston.....May 2, 1927
- CHILDREN OF THE WHIRLWIND**
(Arrow), 6500f, Lionel Barrymore.....Oct. 17, 1925
- CHILDREN OF JAZZ**
(Par), 6080f, Theodore Kosloff.....July 21, 1923
- CHIP OF THE FLYING U**
(U), 6596f, Hoot Gibson.....Mar. 20, 1926
- CHOKUS LADY, THE**
(PDC), 6020f, Margaret Livingston.....Feb. 21, 1925
- CHRISTINE OF THE HUNGRY HEART**
(FN), 7500f, Vidor-Baxter (d).....Nov. 1, 1924
- CHU CHIN CHOW**
(MG), 6408f, Betty Elythe.....Feb. 21, 1925
- CIRCE, THE ENCHANTRESS**
(MG), 6882f, Mae Murray.....Sept. 13, 1924
- CIRCLE, THE**
(MGM), 5511f, Boardman-MacGregor.....Oct. 3, 1925
- CIRCUS AGE, THE**
(Fox), 4801f, Tom Mix.....June 18, 1927
- CIRCUS COWBOY, THE**
(Fox), 6400f, Charles (Buck) Jones.....May 3, 1924
- CIRCUS CYCLONE, THE**
(U), 4397f, Art Acord.....Aug. 22, 1925
- CIRCUS DAYS**
(FN), 6000f, Jackie Coogan.....June 30, 1923
- CITY, THE**
(Fox), 5500f, Nancy Nash.....Nov. 27, 1926
- CITY GONE WILD, THE**
(Par), 5408f, Thomas Meighan.....Dec. 10, 1927
- CITY THAT NEVER SLEEPS, THE**
(Par), 6097f, Louise Dresser.....Oct. 11, 1924
- CLANCY'S KOSHER WEDDING**
(RKO), 5700f, George Sidney.....Sept. 10, 1927
- CLASH OF THE WOLVES**
(WB), 6478f, Rin-Tin-Tin.....Nov. 28, 1925
- CLASSIFIED**
(FN), 6927f, Corinne Griffith.....Nov. 14, 1925
- CLASSMATES**
(FN), 6983f, Richard Barthelmess.....Nov. 29, 1924
- CLAW, THE**
(U), 5252f, Kerry-Windsor.....May 28, 1927
- CLEAN HEART, THE**
(Vita), 8000f, Percy Marmont.....Sept. 27, 1924
- CLEAN-UP, THE**
(U), 5051f, Herbert Rawlinson.....Sept. 29, 1923
- CLIMBERS, THE**
(WB), 6631f, Irene Rich.....May 28, 1927
- CLINGING VINE, THE**
(PDC), 6400f, Joy-T. Moore.....July 31, 1926
- CLOSED GATES**
(Sterling), 5503f, Johnny Harron.....May 28, 1927
- CLOTHES MAKE THE PIRATE**
(FN), 8900f, Leon Errol.....Dec. 12, 1925
- CLOUD RIDER, THE**
(RKO), 5070f, Al Wilson.....Feb. 21, 1925
- CLOUDED NAME, A**
(Play), 4885f, Norma Shearer.....Mar. 3, 1923
- COAST OF FOLLY, THE**
(Par), 7001f, Gloria Swanson.....Sept. 12, 1925
- COBRA**
(Par), 6895f, Rudolph Valentino.....Dec. 19, 1925
- CODE OF THE COW COUNTRY**
(Pathe), 4512f, Buddy Roosevelt.....June 11, 1927
- CODE OF THE NORTHWEST**
(AE), 3965f, Sandow, dog.....Sept. 11, 1926
- CODE OF THE SEA**
(Par), 6038f, LaRocque-Logan.....June 7, 1924
- CODE OF THE WEST**
(Par), 6777f, Owen Moore.....Apr. 25, 1925
- CODE OF THE WILDERNESS**
(Vita), 6480f, Bowers-Calhoun.....July 12, 1924
- COHENS AND KELLYS, THE**
(U), 7774f, Sydney-Murray.....Mar. 6, 1926
- COLLEGE**
(UA), 5916f, Buster Keaton.....Sept. 17, 1927
- COLLEGE BOOB, THE**
(RKO), 5350f, Lefty Flynn.....Aug. 21, 1926
- COLLEGE DAYS**
(Tif), 7300f, Marceline Day.....Nov. 6, 1926
- COLUMBUS**
(Pathe), 4000f, Yale Historical.....Oct. 6, 1923
- COMBAT**
(U), 6714f, House Peters.....Feb. 27, 1926
- COMBAT**
(Pathe), 5100f, George Walsh.....Oct. 15, 1927
- COME ON COWBOYS**
(Arrow), 4700f, Dick Hatton.....Mar. 24, 1924
- COMING OF AMOS, THE**
(PDC), 5677f, LaRocque-Goudal.....Sept. 19, 1925
- COMING THROUGH**
(Par), 6522f, Thomas Meighan.....Feb. 21, 1925
- COMMON LAW, THE**
(Selz), 7500f, Corinne Griffith.....Nov. 10, 1923
- COMPROMISE**
(WB), 6789f, Irene Rich-Brook.....Nov. 7, 1925
- CONDUCTOR 1492**
(WB), 6500f, Johnny Hines.....Feb. 23, 1924
- CONFESSIONS OF A QUEEN**
(MG), 5809f, Alice Terry.....Apr. 4, 1925
- CONFIDENCE MAN, THE**
(Par), 6500f, Thomas Meighan.....Apr. 26, 1924
- CONTRABAND**
(Par), 6773f, Wilson-N. Beery.....Apr. 4, 1925
- CONVOY**
(FN), 7724f, L. Sherman-Mackaill.....May 21, 1927
- CORPORAL KATE**
(PDC), 7460f, Vera Reynolds.....Dec. 18, 1926
- COUNSEL FOR THE DEFENSE, THE**
(AE), 6622f, Compson-Peters.....Feb. 13, 1926
- COUNT OF LUXEMBOURG, THE**
(Chad), 6400f, George Walsh.....Feb. 27, 1926
- COUNTERFEIT LOVE**
(Play), 6000f, sc.....June 30, 1923
- COUNTRY BEYOND, THE**
(Fox), 5363f, Olive Borden.....Oct. 23, 1926
- COUNTRY KID, THE**
(WB), 6500f, Wesley Barry.....Nov. 10, 1923
- COURAGEOUS COWARD, THE**
(Russell), 4052f, Jack Meehan.....Dec. 6, 1924
- COURTSHIP OF MYLES STANDISH**
(AE), 9000f, Charles Ray.....Oct. 20, 1923
- COVERED WAGON, THE**
(Par), 10,000f, Cruze prod.....Mar. 31, 1923
- COWARD, THE**
(RKO), 5093f, Warner Baxter.....Sept. 10, 1927
- COWBOY AND THE COUNTESS, THE**
(Fox), 5345f, Buck Jones.....Feb. 13, 1926
- COWBOY COP, THE**
(RKO), 4385f, Tyler-Darrow.....Aug. 7, 1926
- COWBOY MUSKETEER, THE**
(RKO), 4500f, Tom Tyler.....Jan. 2, 1926
- CRACKERJACK, THE**
(Burr), 6700f, Johnny Hines.....May 23, 1925
- CRADLE SNATCHERS**
(Fox), 6281f, Louise Fazenda.....June 4, 1927
- CRIMSON RUNNER, THE**
(PDC), 4775f, Priscilla Dean.....June 13, 1925
- CRITICAL AGE, THE**
(Hod), 4500f, Pauline Garon.....May 19, 1923
- CROOKED ALLEY**
(U), 4500f, Laura LaPlante.....Dec. 1, 1923
- CROWDED HOUR, THE**
(Par), 6558f, Bebe Daniels.....May 9, 1925
- CROWN OF LIES, THE**
(Par), 5020f, Pola Negri.....Aug. 10, 1926
- CRUISE OF THE HELLION, THE**
(Ray), 6089f, sc.....Sept. 24, 1927
- CRYSTAL CUP, THE**
(FN), 6386f, Mackaill-Mulhall.....Oct. 29, 1927
- CUPID'S FIREMAN**
(Fox), 5000f, Buck Jones.....Dec. 28, 1923
- CURLYTOP**
(Fox), 5828f, Shirley Mason.....Jan. 10, 1925
- CYCLONE CAVALIER**
(Ray), 4928f, Reed Howes.....Sept. 26, 1925
- CYCLONE COWBOY, THE**
(Pathe), 4447f, Wally Wales.....Jan. 8, 1927
- CYCLONE RIDER, THE**
(Fox), 6472f, sc.....Sept. 20, 1924
- CYRANO DE BERGERAC**
(Atlas), foreign cast.....July 18, 1925
- CYTHEREA**
(FN), 7603f, Rich-Stone.....May 31, 1924

D

- DADDIES**
(WB), 6800f, Belasco play.....Feb. 23, 1924
- DADDY'S GONE A HUNTING**
(MG), 5851f, Marmont-Joyce.....Mar. 7, 1925
- DAMAGED HEARTS**
(RKO), 6154f, sc.....Mar. 1, 1924
- DANCE MADNESS**
(MGM), 6393f, Nagel-Windsor.....Feb. 6, 1926
- DANCE MAGIC**
(FN), 6588f, Starke-Lyon.....Aug. 13, 1927
- DANCER OF PARIS, THE**
(FN), 6220f, Tearle-Mackaill.....Mar. 27, 1926
- DANCER OF THE NILE, THE**
(RKO), 5787f, Carmel Myers.....Oct. 27, 1923
- DANCERS, THE**
(Fox), 6656f, O'Brien-Rubens-Bellamy.....Jan. 24, 1925
- DANCING DAYS**
(Pref), 5900f, Helene Chadwick.....Sept. 25, 1926
- DANCING MOTHERS**
(Par), 7169f, Joyce-Tearle-Bow.....Mar. 13, 1926
- DANGER AHEAD**
(Gst), 5000f, Richard Talmadge.....Dec. 29, 1923
- DANGER GIRL, THE**
(PDC), 5660f, Priscilla Dean.....Feb. 6, 1926
- DANGER LINE, THE**
(RKO), 5800f, Sessue Hayakawa.....May 24, 1924
- DANGEROUS BLONDE**
(U), 4919f, Laura LaPlante.....May 17, 1924
- DANGEROUS COWARD, THE**
(RKO), 6000f, Fred Thomson.....May 31, 1924
- DANGEROUS DUB, THE**
(AE), 4472f, Buddy Roosevelt.....July 31, 1926
- DANGEROUS FLIRT, THE**
(RKO), 5297f, Evelyn Brent.....Dec. 6, 1924
- DANGEROUS INNOCENCE**
(U), 6759f, Laura LaPlante.....Mar. 28, 1925
- DANGEROUS MAID, THE**
(FN), 7337f, Constance Talmadge.....Dec. 22, 1923
- DANGEROUS MONEY**
(Par), 5912f, Bebe Daniels.....Oct. 25, 1924
- DANTE'S INFERNO**
(Fox), 5480f, sc.....Oct. 11, 1924
- DARING LOVE**
(Tru), 5606f, Elaine Hammerstein.....July 5, 1924
- DARING YEARS, THE**
(Equity), 7000f, Mildred Harris.....Aug. 4, 1923
- DARING YOUTH**
(Prin), 5975f, Daniels-Kerry.....May 17, 1924
- DARK ANGEL, THE**
(FN), 5711f, Colman-Banky.....Sept. 19, 1925
- DARK STAIRWAY, THE**
(U), 5030f, Herbert Rawlinson.....June 28, 1924
- DARK SWAN, THE**
(WB), 6800f, Prevost-Blue-Chadwick.....Dec. 6, 1924
- DARLING OF NEW YORK**
(U), 6260f, Baby Peggy.....Nov. 3, 1923
- DAUGHTERS OF PLEASURE**
(Prin), 6000f, Prevost-Blue-Bow.....May 24, 1924
- DAUGHTERS OF TODAY**
(Selz), 7000f, Patsy Ruth Miller.....Mar. 15, 1924
- DAUGHTERS OF THE RICH**
(Pref), 6075f, Gasnier prod.....June 30, 1923
- DAUGHTERS WHO PAY**
(Banner), 5800f, de la Motte.....May 30, 1925
- DAVID COPPERFIELD**
(AE), 6282f, sc.....Nov. 17, 1923
- DAWN OF A TOMORROW, THE**
(Par), 6084f, Jacqueline Logan.....Apr. 5, 1924
- DAY OF FAITH, THE**
(Gold), 6557f, Eleanor Boardman.....Dec. 8, 1923
- DAYS OF '49**
(Arrow), serial, Neva Gerber.....Apr. 5, 1924
- DAYTIME WIVES**
(RKO), 6651f, Dorelys Perdue.....Sept. 8, 1923
- DEAD LINE, THE**
(RKO), 5000f, Bob Custer.....July 10, 1926
- DEADWOOD COACH, THE**
(Fox), 6346f, Tom Mix.....Jan. 10, 1925
- DEARIE**
(WB), 5897f, Irene Rich.....June 18, 1927
- DEATH VALLEY**
(FD), 6r, Carroll Nye.....Aug. 20, 1927
- DECLASSE**
(FN), 7869f, Corinne Griffith.....Apr. 4, 1925
- DEH-BRIDE, THE**
(MGM), 6886f, Shearer-Cody.....Apr. 2, 1927
- DENIAL, THE**
(MG), 4791f, Claire Windsor.....Mar. 21, 1925
- DENVER DUDE, THE**
(U), 5292f, Gibson-Mehaffey.....Feb. 26, 1927
- DESERT FLOWER, THE**
(FN), 6837f, Colleen Moore.....June 13, 1925
- DESERT GOLD**
(Par), 6850f, Neil Hamilton.....Apr. 10, 1926
- DESERT OUTLAW**
(Fox), Charles (Buck) Jones.....1924
- DESERT SHEIK, THE**
(RKO), 5044f, Wanda Hawley.....Sept. 20, 1924
- DESERT VALLEY**
(Fox), 4731f, Buck Jones.....Jan. 8, 1927
- DESERT'S PRIGE, THE**
(Fox), 5709f, Buck Jones.....Dec. 19, 1925
- DESIRE**

(Metro), 6500f, Premier prod.....Sept. 22, 1923
DESIRED WOMAN, THE
 (WB), 6408f, Irene Rich.....Sept. 3, 1927
DEVIL DANCER, THE
 (UA), 7000f, Gilda Gray.....Dec. 24, 1927
DEVIL HORSE, THE
 (Pathe), 5853f, Rex, horse.....June 12, 1926
DEVIL'S CARGO, THE
 (Par), 7980f, Wallace Berry.....Feb. 21, 1925
DEVIL'S CIRCUS, THE
 (MGM), 6750f, Norma Shearer.....Apr. 10, 1926
DEVIL'S DOORYARD
 (Arrow), 4838f, William Farnum.....Aug. 25, 1923
DEVIL'S ISLAND
 (Chad), 6900f, Pauline Frederick.....Aug. 28, 1926
DEVIL'S TWIN, THE
 (Pathe), 5478f, Leo Maloney.....Dec. 10, 1927
DICE WOMAN, THE
 (PDC), 5614f, Priscilla Dean.....June 19, 1926
DICK TURPIN
 (Fox), 5224f, Tom Mix.....Feb. 7, 1925
DIPLOMACY
 (Par), 6950f, Blanche Sweet.....Sept. 25, 1926
DIXIE HANDICAP, THE
 (MG), 6905f, Windsor-Keenan.....Jan. 10, 1925
DIXIE MERCHANT, THE
 (Fox), 5126f, J. Farrell MacDonald.....Mar. 20, 1926
DOES IT PAY?
 (Fox), 6652f, Hope Hampton.....Sept. 8, 1923
DON DESPERADO
 (Pathe), 5804f, Leo Maloney.....May 7, 1927
DON JUAN
 (WB), 10,018f, John Barrymore.....Aug. 21, 1926
DON MIKE
 (RKO), 5723f, Fred Thomson.....Mar. 5, 1927
DON Q. SON OF ZORRO
 (UA), 11,000f, Douglas Fairbanks.....June 27, 1925
DON'T CALL IT LOVE
 (Par), 6457f, Wm. DeMille prod.....Jan. 5, 1924
DON'T MARRY FOR MONEY
 (W&B), House Peters.....1923
DON'T TELL THE WIFE
 (WB), 6972f, Irene Rich.....Feb. 5, 1927
DOROTHY VERNON OF HADDON HALL
 (UA), 10,000f, Mary Pickford.....May 17, 1924
DOWN THE STRETCH
 (U), 6910f, Robert Agnew-Marian Nixon.....May 2, 1927
DOWN UPON THE SWANEE RIVER
 (Lee-Bradford), 5800f, Charles Emmett Mack.....Oct. 24, 1925
DRESS PARADE
 (Pathe), 6599f, William Boyd.....Nov. 5, 1927
DRESSMAKER FROM PARIS, THE
 (Par), 7080f, Joy-Torrence.....Mar. 28, 1925
DRIFTING
 (U), 7334f.....Sept. 1, 1923
DRIFTIN' THRU
 (Pathe), 4820f, Harry Carey.....Feb. 27, 1926
DRIVIN' FOOL
 (Rod), 5800f, Wally Van.....Sept. 8, 1923
DROP KICK, THE
 (FN), 6802f, Richard Barthelmess.....Oct. 8, 1927
DRUG STORE COWBOY, THE
 (IPC), 4356f, Franklyn Farnum.....Feb. 3, 1925
DRUMS OF JEOPARDY
 (Tru), 6529f, Elaine Hammerstein.....Mar. 15, 1924
DRUSILLA WITH A MILLION
 (RKO), 7391f, Mary Carr.....June 6, 1925
DUCHESS OF BUFFALO, THE
 (FN), 6940f, Constance Talmadge.....Aug. 21, 1926
DULCY
 (FN), 6850f, Constance Talmadge.....Sept. 8, 1923
DURAND OF THE BAD LANDS
 (Fox), 5844f, Buck Jones.....Oct. 24, 1925

E

EAGLE, THE
 (UA), 6756f, Rudolph Valentino.....Nov. 21, 1925
EAGLE OF THE SEA, THE
 (Par), 7250f, Cortez-Vidor.....Nov. 27, 1926
EAGLE'S FEATHER
 (Metro), 6500f, Premier prod.....Sept. 22, 1923
EARLY TO BED
 (Fox), 5912f, Matt Moore.....May 29, 1926
EARTH WOMAN, THE
 (AE), 5830f, Mary Alden.....May 29, 1926
EAST LYNNE
 (Fox), 8975f, Rubens-Lowe.....Nov. 7, 1925
EAST OF BROADWAY
 (AE), 5785f, Owen Moore.....Nov. 22, 1924
EAST OF SUEZ
 (Par), Pola Negri.....Jan. 17, 1925
EAST SIDE, WEST SIDE
 (Prin), 6000f, Eileen Percy.....Apr. 28, 1923
EAST SIDE, WEST SIDE
 (Fox), 8154f, O'Brien-Valli.....Oct. 22, 1927
EASY PICKINGS
 (FN), 5400f, Nilsson-Harlan.....Feb. 26, 1927
ELLA CINDERS
 (FN), 6540f, Colleen Moore.....June 26, 1926
EMPTY CRADLE, THE
 (Tru), 6600f, Alden-Morey.....May 19, 1923
EMPTY HANDS
 (Par), 6976f, Jack Holt.....Aug. 30, 1924
ENCHANTED COTTAGE, THE
 (FN), 7331f, Richard Barthelmess.....May 31, 1924
ENCHANTED HILL, THE
 (Par), 6326f, Holt-Vidor.....Jan. 9, 1926

ENCHANTED ISLAND, THE
 (Tif), 4857f, Henry B. Walthall.....June 25, 1927
ENEMIES OF WOMEN
 (Gold), 10,901f, Cosmopolitan.....Apr. 14, 1923
ENEMY SEX, THE
 (Par), 7861f, Betty Compson.....July 12, 1924
ENEMY, THE
 (MGM), 8340f, Lillian Gish.....Dec. 31, 1927
ENTICEMENT
 (FN), 6224f, Mary Astor.....Feb. 3, 1926
ETERNAL CITY, THE
 (FN), 7800f, sc.....Dec. 1, 1923
ETERNAL STRUGGLE
 (Metro), 7374f, Reginald Barker prod.....Sept. 22, 1923
ETERNAL THREE, THE
 (Gold), Neilan prod.....Oct. 13, 1923
ESCAPE, THE
 (U), 4500f, Pete Morrison.....Apr. 24, 1926
EUCARISTIC CONGRESS
 (Fox), 5300f.....Nov. 20, 1926
EVENING CLOTHES
 (Par), 6287f, Menjou-Valli.....Apr. 9, 1927
EVERLASTING WHISPER, THE
 (Fox), 5611f, Tom Mix.....Oct. 31, 1925
EVERBODY'S ACTING
 (Par), 6139f, Betty Bronson.....Nov. 27, 1926
EVERY MAN'S WIFE
 (Fox), 4365f, Elaine Hammerstein.....June 13, 1925
EVE'S LEAVES
 (PDC), 6750f, Joy-Boyd.....May 29, 1926
EVE'S LOVER
 (WB), 7237f, Rich-B. Lytell.....Aug. 8, 1925
EVE'S SECRET
 (Par), 6395f, Compson-Holt.....June 20, 1925
EVOLUTION
 (Red Seal), 4200f.....July 25, 1925
EXCHANGE OF WIVES
 (GM), 5300f, Boardman-Cody.....Oct. 17, 1925
EXCITEMENT
 (U), 4913f, Laura LaPlante.....Apr. 19, 1924
EXCITERS, THE
 (Par), 5039f, Bob Daniels.....June 16, 1923
EXCLUSIVE RIGHTS
 (Pref), 6087f, Lillian Rich.....Jan. 22, 1927
EXCUSE ME
 (MG), 5684f, Shearer-Nagel.....Feb. 3, 1925
EXTRA GIRL, THE
 (AE), 5700f, Mabel Normand.....Oct. 13, 1923
EXIT SMILING
 (MGM), 6461f, Beatrice Lillie.....Nov. 20, 1926
EYES OF THE TOTEM
 (Pathe), 6228f, Wanda Hawley.....May 14, 1927

FAINT PERFUME
 (Schul), 6228f, Seena Owen.....June 27, 1925
FAIR CHEAT, THE
 (RKO), 5800f, Dorothy Mackaill.....Sept. 29, 1923
FAIR CO-ED, THE
 (MGM), 6408f, Marion Davies.....Oct. 29, 1927
FAMILY SECRET, THE
 (U), 5076f, Baby Peggy.....June 21, 1924
FAMILY UPSTAIRS, THE
 (Fox), 5971f, Virginia Valli.....July 31, 1926
FAR CRY, THE
 (FN), 6778f, Sweet-Mulhall.....Mar. 6, 1926
FASCINATING YOUTH
 (Par), 6882f, Charles Rogers.....May 22, 1926
FASHION ROW
 (Metro), 7300f, Mae Murray.....Dec. 8, 1923
FASHIONABLE FAKERS
 (RKO), 5000f, Johnnie Walker.....Dec. 15, 1923
FASHIONS FOR WOMEN
 (Par), 6298f, Esther Ralston.....Apr. 9, 1927
FAST AND FEARLESS
 (Artclass), 4600f, Buffalo Bill, Jr.....Sept. 27, 1924
FAST AND FURIOUS
 (U), 5864f, Reginald Denny.....July 9, 1927
FAST SET, THE
 (Par), 6966f, Compson-Menjou.....Nov. 29, 1924
FAST WORKER, THE
 (U), 6806f, Denny-LaPlante.....Sept. 27, 1924
FAUST
 (MGM), 8110f, Emil Jannings.....Dec. 11, 1926
FEAR-BOUND
 (Vita), 5700f, Will Nigh.....Feb. 14, 1925
FEET OF CLAY
 (Par), 9746f, sc.....Oct. 4, 1924
FEMALE, THE
 (Par), 6167f, Betty Compson.....Sept. 13, 1924
FIFTH AVENUE
 (PDC), 5503f, de la Motte.....Feb. 20, 1926
FIFTH AVENUE MODELS
 (U), 6581f, Mary Philbin.....Jan. 24, 1925
FIFTY-FIFTY
 (AE), 5531f, Hope Hampton.....Aug. 1, 1925
FIG LEAVES
 (Fox), 6498f, George O'Brien.....July 17, 1926
FIGHT TO THE FINISH, A
 (Col), 4603f, W. Fairbanks-Haver.....Aug. 21, 1926
FIGHTIN' COMEBACK, THE
 (Pathe), 4415f, Buddy Roosevelt.....Apr. 2, 1927
FIGHTING AMERICAN, THE
 (U), 5251f, sc.....May 31, 1924
FIGHTING BLADE, THE
 (FN), 8729f, Richard Barthelmess.....Oct. 27, 1923
FIGHTING BOOB, THE
 (RKO), 4549f, Bob Custer.....May 1, 1926
FIGHTING RUCKAROO, THE
 (Fox), 5095f, Buck Jones.....May 1, 1926

FIGHTING COURAGE
 (DDD), 5000f, Ken Maynard.....July 11, 1925
FIGHTING COWARD, THE
 (Par), 6501f, Cruze prod.....Mar. 29, 1924
FIGHTING DEMON, THE
 (RKO), 5470f, Richard Talmadge.....June 6, 1925
FIGHTING EAGLE, THE
 (Pathe), 8002f, LaRoque-Haver.....Sept. 17, 1927
FIGHTING FURY
 (U), 4491f, Jack Hoxie.....Aug. 2, 1924
FIGHTING HEART, THE
 (Fox), 6978f, G. O'Brien-Dove.....Sept. 26, 1925
FIGHTING LOVE
 (PDC), 7107f, Jetta Goudal.....June 4, 1927
FIGHTING PEACEMAKER, THE
 (U), 5080f, Jack Hoxie.....Apr. 10, 1926
FIGHTING THREE, THE
 (U), 4108f, Jack Hoxie.....May 21, 1927
FIGHTING SAP, THE
 (RKO), 5138f, Fred Thomson.....June 24, 1924
FIGHTING SHERIFF, THE
 (IPC), 5000f, Bill Cody.....May 23, 1925
FIGHTING SKIPPER, THE
 (Arrow), serial, 15 parts.....1923
FINAL EXTRA, THE
 (Lumas), 6000f, de la Motte.....Feb. 19, 1927
FIND YOUR MAN
 (WB), 7300f, Kin-Tin-Tin.....Oct. 4, 1924
FINE CLOTHES
 (FN), 6971f, Lewis S. Stone.....Aug. 15, 1925
FINE MANNERS
 (Par), 6435f, Gloria Swanson.....Sept. 18, 1926
FINGER PRINTS
 (WB), 7031f, Louise Fazenda.....Jan. 22, 1927
FIRE BRIGADE, THE
 (MGM), 8616f, McAvoy-Ray.....Dec. 25, 1926
FIRE PATROL, THE
 (Chad), 6600f, sc.....May 26, 1924
FIREMAN, SAVE MY CHILD
 (Par), 5399f, Beery-Hatton.....Dec. 10, 1927
FIRST AUTO, THE
 (WB), 6767f, Barney Oldfield.....July 9, 1927
FIRST NIGHT, THE
 (Tif), 5500f, B. Lytell-Devore.....Feb. 19, 1927
FIRST YEAR, THE
 (Fox), 6038f, Matt Moore.....Feb. 6, 1926
FLAME OF THE ARGENTINE
 (RKO), 5004f, Evelyn Brent.....Aug. 14, 1926
FLAME OF THE YUKON, THE
 (PDC), 5800f, Seena Owen.....June 26, 1926
FLAMES
 (AE), 5888f, E. O'Brien-Valli.....Sept. 18, 1926
FLAMING BARRIERS
 (Par), 5812f, Jacqueline Logan.....Feb. 9, 1924
FLAMING FOREST, THE
 (MGM), Moreno-Adoree.....Nov. 29, 1926
FLAMING FRONTIER, THE
 (U), 8828f, Host Gibson.....Apr. 17, 1926
FLAMING WATERS
 (RKO), 6591f, Malcolm MacGregor.....Feb. 6, 1926
FLAMING YOUTH
 (FN), 8434f, Colleen Moore.....Nov. 24, 1923
FLASHING SPURS
 (RKO), 5068f, Boh Custer.....Jan. 24, 1925
FLESH AND THE DEVIL
 (MGM), 8759f, Gilbert-Garbo.....Jan. 15, 1927
FLIRTING WITH LOVE
 (FN), 6920f, Colleen Moore (c).....Sept. 6, 1924
FLOODGATES
 (Lowell), 7000f, John Lowell.....Mar. 8, 1924
FLOWER OF THE NIGHT
 (Par), 6374f, Pola Negri.....Oct. 31, 1925
FLOWING GOLD
 (FN), 8005f, Nilsson-Sills.....Mar. 1, 1924
FLYING DUTCHMAN, THE
 (RKO), 5800f, Lloyd Carlton prod.....Aug. 4, 1923
FLYING HORSEMAN, THE
 (Fox), 4971f, Buck Jones.....Sept. 11, 1926
FLYING MAIL, THE
 (AE), 4500f, Al Wilson.....Sept. 25, 1926
FOG BOUND
 (Par), 5692f, Dorothy Dalton.....June 9, 1923
FOLLY OF VANITY, THE
 (Fox), 5250f, Billie Dove.....Feb. 14, 1925
FOOL, THE
 (Fox), 9500f, Edmund Lowe.....Apr. 25, 1925
FOOL'S AWAKENING, THE
 (Metro), 5763f, Harrison Ford.....Feb. 16, 1924
FOOL'S HIGHWAY
 (U), 6800f, Virginia Valli.....Mar. 15, 1924
FOOLS IN THE DARK
 (RKO), 7002f, Patsy Ruth Miller.....July 26, 1924
FOOLS OF FASHION
 (Tif), 6484f, Mae Busch.....Oct. 9, 1926
FOOTLOOSE WIDOWS
 (WB), 7163f, Fazenda-Logan.....July 3, 1926
FOR ALIMONY ONLY
 (PDC), 6400f, Joy-Brook.....Oct. 9, 1926
FOR HEAVEN'S SAKE
 (Par), 5356f, Harold Lloyd.....Apr. 17, 1926
FOR SALE
 (FN), 7840f, Windsor-Menjou.....July 5, 1924
FOR WIVES ONLY
 (PDC), 5790f, Marie Prevost.....Dec. 4, 1926
FORBIDDEN CARGO
 (RKO), 4850f, Evelyn Brent.....Apr. 4, 1925
FORBIDDEN PARADISE
 (Par), 7000f, Pola Negri.....Nov. 29, 1924
FORBIDDEN WOMAN, THE
 (Pathe), 6568f, Jetta Goudal.....Nov. 5, 1927
FORGIVE AND FORGET
 (CBC), 5800f, Estelle Taylor.....Nov. 10, 1923
FOREVER AFTER
 (FN), 6330f, Hughes-Astor.....Oct. 23, 1926

FORTY HORSE HAWKINS
(U), 5149f, Hoot Gibson.....Apr. 26, 1924
FORTY WINKS
(Par), 6293f, Viola Dana.....Feb. 14, 1925
FOURTH COMMANDMENT, THE
(U), 6863f, Belle Bennett-Mary Carr.....Apr. 23, 1927
FRAMED
(FN), 5282f, Milton Sills.....July 9, 1927
FRENCH DRESSING
(FN), 6344f, H. B. Warner-Lois Wilson.....Dec. 17, 1927
FRESHMAN, THE
(Pathe), 6883f, Harold Lloyd.....July 25, 1925
FRIENDLY ENEMIES
(PDC), 6288f, Weber & Fields.....May 16, 1925
FRISCO SALLY LEVY
(MGM), 6900f, Sally O'Neil.....Apr. 23, 1927
FRIVOLOUS SAL
(FN), 7307f, Eugene O'Brien.....Jan. 17, 1925
FRONTIER TRAIL, THE
(Pathe), 6200f, Harry Carey.....June 19, 1926
FUGITIVE, THE
(Arrow), 4920f, Ben Wilson.....Nov. 29, 1924

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GAIETY GIRL, THE
(U), 7419f, Mary Philbin.....June 7, 1924
GALLOPING ACE, THE
(U), 4561f, Jack Hoxie.....Apr. 5, 1924
GALLOPING COWBOY, THE
(AE), 4639f, Bill Cody.....May 22, 1926
GALLOPING FISH, THE
(FN), 6090f, Thomas Ince prod.....Mar. 22, 1924
GALLOPING GALLAGHER
(RKO), 4700f, Fred Thomson.....Mar. 29, 1924
GALLOPING GOBS, THE
(Pathe), 4524f, Buffalo Bill, Jr.....Feb. 19, 1927
GALLOPING VENGEANCE
(RKO), 5095f, Bob Custer.....Mar. 28, 1925
GAMBLING FOOL, THE
(IPC), 5000f, Franklyn Farnum.....May 9, 1925
GAMBLING WIVES
(Arrow), 6438f, Marjorie Daw.....Mar. 22, 1924
GARDEN OF ALLAH, THE
(MGM), 5500f, Alice Terry.....Sept. 10, 1927
GARDEN OF WEEDS
(Par), 6230f, sc.....Nov. 15, 1924
GAUCHO, THE
(UA), 9265f, Douglas Fairbanks.....Nov. 26, 1927
GAY DEFENDER, THE
(Par), 6376f, Richard Dix.....Dec. 31, 1927
GAY OLD BIRD, THE
(WB), 6284f, Louise Fazenda.....Mar. 12, 1927
GAY RETREAT, THE
(Fox), 5524f, Sammy Cohen.....Oct. 8, 1929
GENERAL, THE
(UA), 7500f, Buster Keaton.....Feb. 12, 1927
GENTLE CYCLONE, THE
(FOX), 4825f, Buck Jones.....July 3, 1926
GENTLE LILIA
(Fox), 5837f, Bessie Love.....Jan. 19, 1924
GENTLEMAN OF LEISURE, A
(Par), 5695f, Jack Holt.....July 28, 1923
GENTLEMAN OF PARIS, A
(Par), 6017f, Adolphe Menjou.....Oct. 8, 1927
GEORGE WASHINGTON, JR.
(WB), 6700f, Wesley Barry.....Mar. 22, 1924
GERALD CRANSTON'S LADY
(Fox), 6074f, James Kirkwood.....Dec. 6, 1924
GET YOUR MAN
(Par), 5718f, Clara Bow.....Dec. 10, 1927
GETTING GERTIE'S GARTER
(PDC), 6859f, Marie Prevost.....Feb. 19, 1927
GHOST CITY, THE
(U), serial, Pete Morrison.....Dec. 8, 1923
GIGOLO
(PDC), 7295f, Rod LaRocque.....Oct. 16, 1926
GILDED BUTTERFLY, THE
(Fox), 6200f, Rubens-B. Lytell.....Jan. 16, 1926
GINGHAM GIRL, THE
(RKO), 6257f, Lois Wilson.....July 30, 1927
GIRL FROM CHICAGO, THE
(WB), 5978f, Conrad Nagel.....Dec. 24, 1927
GIRL FROM EVERYWHERE, THE
(Pathe), 3303f, Mack Swain.....Nov. 5, 1927
GIRL FROM GAY PAREE, THE
(Tif), 5233f, Lowell Sherman.....Sept. 24, 1927
GIRL FROM MONTMARTRE, THE
(FN), 6200f, Barbara LaMarr.....Mar. 20, 1926
GIRL FROM RIO, THE
(Gotham), 6170f, Carmel Myers.....Sept. 24, 1927
GIRL I LOVED, THE
(UA), 7100f, Charles Ray.....Mar. 31, 1923
GIRL IN THE LIMOUSINE
(FN), 5630f, Larry Semon.....1924
GIRL IN THE PULLMAN, THE
(Pathe), 5867f, Marie Prevost.....Nov. 5, 1927
GIRL OF THE LIMBERLOST
(RKO), 6000f, Gloria Grey.....May 10, 1924
GLENISTER OF THE MOUNTED
(RKO), 5480f, Lefty Flynn.....June 26, 1926
GIRL SHY
(Pathe), 7457f, Harold Lloyd.....Apr. 12, 1924
GIRL WHO WOULDN'T, THE
(Schul), 5979f, de la Motte.....Aug. 22, 1925
GO STRAIGHT
(Schul), 6107f, Owen Moore.....May 9, 1925
GO WEST
(MGM), 6256f, Buster Keaton.....Nov. 7, 1925
GOD GAVE ME TWENTY CENTS
(Par), 6532f, Lois Moran.....Nov. 29, 1926

GOING CROOKED
(Fox), 5425f, Bessie Love.....Dec. 18, 1926
GOING UP
(AE), 5886f, Douglas MacLean.....Oct. 6, 1923
GOLD AND THE GIRL
(Fox), 4512f, Buck Jones.....Mar. 28, 1925
GOLD DIGGERS, THE
(WB), 6500f, Hope Hampton.....Sept. 22, 1923
GOLD HEELS
(Fox), 6020f, Robt. Agnew.....Feb. 3, 1925
GOLD RUSH, THE
(UA), 8555f, Charlie Chaplin.....Aug. 29, 1925
GOLDEN BED, THE
(Par), 8584f, C. B. deMille prod.....Jan. 31, 1925
GOLDEN COCOON, THE
(WB), 7200f, Helene Chadwick.....Dec. 26, 1925
GOLDEN PRINCESS, THE
(Par), 8584f, Betty Bronson.....Sept. 19, 1925
GOLDEN STRAIN, THE
(Fox), 5989f, Hobart Bosworth.....Jan. 9, 1926
GOLDEN WEB, THE
(Gotham), 6000f, Lillian Rich.....Sept. 11, 1926
GOLDFISH, THE
(FN), 7120f, Constance Talmadge.....Apr. 19, 1924
GOOD AND NAUGHTY
(Par), 5503f, Pola Negri.....June 26, 1926
GOOD AS GOLD
(Fox), 4545f, Buck Jones.....June 11, 1927
GOOD BAD BOY
(Prin), 5198f, Joe Butterworth.....June 7, 1924
GOOD TIME CHARLEY
(WB), 6392f, Oland-Costello-Cook.....Nov. 26, 1927
GOOSE HANGS HIGH, THE
(Par), 6186f, Constance Bennett.....Mar. 21, 1925
GOOSE WOMAN, THE
(U), 7500f, Dresser-J. Pickford.....Aug. 1, 1925
GORILLA, THE
(FN), 7133f, Charlie Murray.....Nov. 26, 1927
GORILLA HUNT, THE
(FBO), 4362f.....Dec. 11, 1926
GOVERNOR'S LADY, THE
(Fox), 7069f, Harry Millarde prod.....Jan. 5, 1924
GRAIL, THE
(Fox), 4617f, Dustin Farnum.....Sept. 29, 1923
GRAND DUCHESS AND THE WAITER, THE
(Par), 6314f, Menjou-Vidor.....Feb. 27, 1926
GRASS
(Par), 6000f.....Apr. 11, 1925
GRALSTARK
(FN), 5900f, Norma Talmadge.....Sept. 26, 1925
GREAT DECEPTION, THE
(FN), 5853f, Lyon-Pringle.....Aug. 28, 1926
GREAT DIAMOND MYSTERY
(Fox), 5096f, Shirley Mason (cd).....Nov. 1, 1924
GREAT DIVIDE, THE
(MG), 7811f, Alice Terry.....Feb. 21, 1925
GREAT GATSBY, THE
(Par), 7296f, Baxter-Wilson.....Dec. 4, 1926
GREAT K & A TRAIN ROBBERY, THE
(Fox), 4800f, Tom Mix.....Oct. 16, 1926
GREAT MAIL ROBBERY, THE
(RKO), 6504f, Theo. Von Eltz.....July 2, 1927
GREAT WHITE WAY, THE
(Gold), 10,000f, Cosmopolitan.....Jan. 12, 1924
GREATER GLORY, THE
(FN), 9710f, Tearle-Nilsson.....May 15, 1926
GREATEST LOVE OF ALL, THE
(AE), 6400f, George Reban.....Jan. 17, 1925
GREEN GODDESS, THE
(Gold), 9100f, George Arliss.....Aug. 25, 1923
GRINNING GUNS
(U), 4689f, Hoxie-Ena Gregory.....May 14, 1927
GRIT
(Hod), 5800f, Glenn Hunter.....Jan. 12, 1924
GROUNDS FOR DIVORCE
(Par), 5692f, Vidor-M. Moore.....July 11, 1925
GRUMPY
(Par), 5621f, Theodore Roberts.....Apr. 7, 1923
GUILTY ONE, THE
(Par), 5365f, Agnes Ayres.....June 28, 1924
GUN FIGHTER, THE
(Fox), 5000f, William Farnum.....Sept. 22, 1923

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HALF-A-DOLLAR BILL
(Metro), 5700f, Anna Q. Nilsson.....Dec. 15, 1923
HALF-WAY GIRL, THE
(FN), 7570f, Kenyon-L. Hughes.....Aug. 8, 1925
HANDS ACROSS THE BORDER
(RKO), 5367f, Fred Thomson.....June 12, 1926
HANDS UP
(Par), 5883f, Raymond Griffith.....Jan. 30, 1926
HARP IN HOCK, A
(Pathe), 5996f, Rudolph Schildkraut.....Nov. 5, 1927
HARVESTER, THE
(RKO), 7044f, Orville Caldwell.....Nov. 19, 1927
HAPPINESS
(Metro), 7700f, Laurette Taylor.....Mar. 8, 1924
HAPPY WARRIOR, THE
(Vita), 7865f, Alice Calhoun.....July 18, 1925
HARBOR LIGHTS
(AE), 5000f, Tom Moore.....Oct. 20, 1923
HARD HITTING HAMILTON
(Artclass), 5000f, Buffalo Bill, Jr.....Oct. 18, 1924
HAVOC
(Fox), 9283f, George O'Brien.....Sept. 12, 1925

HE WHO GETS SLAPPED
(MG), 6600f, Lon Chaney.....Nov. 15, 1924
HEADLINES
(AE), 5600f, Joyce-Corbin.....Aug. 1, 1925
HEADWINDS
(U), 5486f, Peters-Miller-Travers.....Mar. 28, 1925
HEART BANDIT, THE
(Metro), 4900, Viola Dana.....Jan. 19, 1924
HEART BUSTER, THE
(Fox), 4500f, Tom Mix.....July 19, 1924
HEART OF A SIREN
(FN), 6700f, LaMarr-Tearle.....Mar. 21, 1925
HEART OF MARYLAND, THE
(WB), 5868f, Dolores Costello.....July 30, 1927
HEART OF THE YUKON, THE
(Pathe), 6562f, John Bowers.....May 21, 1927
HEART RAIDER, THE
(Par), 5075f, Agnes Ayres.....June 16, 1923
HEART THIEF, THE
(PDC), 6035f, Joseph Schildkraut.....May 21, 1927
HEARTS AND FISTS
(AE), 5438f, John Bowers.....Mar. 6, 1926
HEARTS OF OAK
(Fox), 5336f, sc.....Oct. 11, 1924
HELD BY THE LAW
(U), 6929f, Ralph Lewis.....Apr. 2, 1927
HELD TO ANSWER
(Metro), 5601f, Viola Dana.....Nov. 3, 1923
HELL-BENT FOR HEAVEN
(WB), 6578f, Patsy Ruth Miller.....May 15, 1926
HELL'S HIGHROAD
(PDC), 6084f, Leatrice Joy.....Sept. 12, 1925
HELPFUL HOGAN
(Hod), 5400f, Grant Mitchell.....July 28, 1923
HER BIG NIGHT
(U), 7603f, Laura LaPlante.....Sept. 4, 1926
HER FATHER SAID NO
(RKO), 6808f, Mary Brian.....Jan. 1, 1927
HER HONOR THE GOVERNOR
(RKO), 6712f, Pauline Frederick.....July 31, 1926
HER HUSBAND'S SECRET
(FN), 6150f, Antonio Moreno.....Feb. 21, 1925
HER LOVE STORY
(Par), 7000f, Gloria Swanson.....Oct. 11, 1924
HER NIGHT OF ROMANCE
(FN), 7211f, Constance Talmadge.....Dec. 6, 1924
HER REPUTATION
(FN), 7000f, May McAvoy.....Sept. 15, 1923
HER SISTER FROM PARIS
(FN), 7255f, Constance Talmadge.....Sept. 5, 1925
HER TEMPORARY HUSBAND
(FN), 6723f, Sydney Chaplin.....Dec. 22, 1923
HERITAGE OF THE DESERT
(Par), 6317f, Bebe Daniels.....Feb. 2, 1924
HERO FOR A NIGHT, A
(U), 5711f, Glenn Tryon.....Nov. 26, 1927
HEROES OF THE NIGHT
(Gotham), 6500f, Landis-Nixon.....Feb. 5, 1927
HEY! HEY! COWBOY
(U), 5378f, Hoot Gibson.....Apr. 9, 1927
HIDDEN ACES
(Pathe), 4620f, Charles Hutchinson.....Sept. 3, 1927
HIDDEN LOOT
(U), 4738f, Jack Hoxie.....Oct. 31, 1925
HIDDEN VAY, THE
(AE), 5919f, Mary Carr.....Aug. 28, 1926
HIGH HAND, THE
(Pathe), 5679f, Leo Maloney.....Sept. 11, 1926
HIGH HAT
(FN), 6161f, Ben Lyon-Mary Brian.....Mar. 19, 1927
HIGH SCHOOL HERO
(Fox), 5498f, Nick Stuart-Sally Phipps.....Oct. 29, 1927
HIGH SPEED
(U), 4927f, Herbert Rawlinson.....June 7, 1924
HIGHBINDERS, THE
(AE), 5486f, William T. Tilden.....May 8, 1926
HILL BILLY, THE
(AP&P), 5734f, Jack Pickford.....Mar. 22, 1924
HILLS OF KENTUCKY
(WB), 6271f, Rin-Tin-Tin.....Feb. 26, 1927
HILLS OF PERIL
(Fox), 4983f, Buck Jones.....May 14, 1927
HIS BUDDY'S WIFE
(AE), 5226f, Glenn Hunter.....Aug. 1, 1925
HIS CHILDREN'S CHILDREN
(Par), 8300f, Bebe Daniels.....Nov. 17, 1923
HIS DARKER SELF
(Hod), 5000f, Lloyd Hamilton.....Apr. 5, 1924
HIS DOG
(Pathe), 6788f, Joseph Schildkraut.....Sept. 3, 1927
HIS FORGOTTEN WIFE
(RKO), 6500f, Bellamy-Baxter.....Apr. 12, 1924
HIS HOUR
(MG), 6300f, Aileen Pringle.....Sept. 20, 1924
HIS LAST RACE
(Gold), 5000f, Snowy Baker.....Sept. 1, 1923
HIS MAJESTY BUNKER BEAN
(WB), 7291f, M. Moore-Devore.....Sept. 26, 1925
HIS MAJESTY THE OUTLAW
(Arrow), 4069f, Wilson Western.....1924
HIS MYSTERY GIRL
(U), 4487f, Herbert Rawlinson.....Dec. 29, 1923
HIS NEW YORK WIFE
(Prei), 5294f, Alice Day.....Nov. 27, 1926

HIS RISE TO FAME
(Excel), 5790f, George Walsh.....Feb. 19, 1927

HIS SECRETARY
(MGM), 6433f, Shearer-Cody.....Jan. 2, 1926

HIS SUPREME MOMENT
(FN), 6565f, Sweet-Colman.....Apr. 25, 1925

HIT AND RUN
(U), 5508f, Hoot Gibson.....Aug. 16, 1924

HOGAN'S ALLEY
(WB), 6310f, Monte Blue.....Dec. 5, 1925

HOLD THAT LION
(Par), 5811f, Douglas MacLean.....Sept. 18, 1926

HOLD YOUR BREATH
(PDC), 5900f, Dorothy Devore.....June 7, 1924

HOLLYWOOD
(Par), 8100f, 50 stars.....Aug. 11, 1923

HOME MADE
(Burr), 6450f, Johnny Hines.....Oct. 29, 1927

HOME MAKER, THE
(U), 7755f, Joyce-Brook.....Aug. 8, 1925

HOME STRUCK
(RKO), 5613f, Viola Dana.....Jan. 8, 1927

HOMEWARD BOUND
(Par), 7900f, Thomas Meighan.....Aug. 11, 1923

HONEYMOON HATE
(Par), 5415f, Florence Vidor.....Dec. 17, 1927

HONOR AMONG MEN
(Fox), 4960f, Edmund Lowe (rd).....Oct. 18, 1924

HOODMAN BLIND
(Fox), 5434f, David Butler.....Jan. 26, 1924

HOOK AND LADDER
(U), 5568f, Hoot Gibson.....Jan. 19, 1924

HOOK AND LADDER NO. 9
(RKO), 5240f, Cornelius Keefe.....Nov. 26, 1927

HOOSIER SCHOOLMASTER, THE
(Hod), 5556f, Henry Hull.....Mar. 29, 1924

HORSE SENSE
(Arrow), 4648f, Hatton Western.....1924

HORSE SHOES
(Pathe), 5668f, Monty Banks.....Apr. 16, 1927

HOTEL IMPERIAL
(Par), 7091f, Negri-James Hall.....Jan. 8, 1927

HOW BAXTER BUTTED IN
(WB), 6302f, Dorothy Devore.....July 4, 1925

HULA
(Par), 5862f, Clara Bow.....Sept. 10, 1927

HUMAN MILL, THE
(Metro), Allan Holubar prod.....1923

HUMAN TORNADO, THE
(RKO), 4472f, Yakima Canutt.....July 4, 1925

HUMMING BIRD, THE
(Par), 7577f, Gloria Swanson.....Jan. 26, 1924

HUNCHBACK OF NOTRE DAME, THE
(U), 11,000f, Lon Chaney.....Sept. 15, 1923

HUNTED WOMAN, THE
(Fox), 4954f, Seena Owen.....Apr. 4, 1925

HUNTRESS, THE
(FN), 6236f, Colleen Moore.....Oct. 13, 1923

HURRICANE KID, THE
(U), 5296f, Hoot Gibson.....Jan. 3, 1925

HUSBAND HUNTERS
(Tif), 5600f, Mae Busch.....Feb. 26, 1927

HUSBANDS AND LOVERS
(FN), 7882f, Stone-Cody-Vidor (dd).....Nov. 8, 1924

HUSBANDS OR LOVERS
(Emblem), 6250f, Emil Jannings.....Dec. 3, 1927

HUTCH OF THE U. S. A.
(Steiner), Charles Hutchinson.....May 31, 1924

I

I AM THE MAN
(Chad), 7600f, Lionel Barrymore.....Nov. 1, 1924

I WANT MY MAN
(FN), 6173f, Sills-Kenyon.....Apr. 18, 1925

ICEBOUND
(Par), 6471f, Richard Dix.....Mar. 15, 1924

ICE FLOOD, THE
(U), 5747f, Harlan-Dana.....Oct. 2, 1926

IDLE TONGUES
(FN), 5300f, Marmont-Kenyon.....Dec. 27, 1924

IF I MARRY AGAIN
(FN), 7401f, Doris Kenyon.....Jan. 24, 1925

IF MARRIAGE FAILS
(RKO), 6006f, Jacqueline Logan.....June 13, 1925

IF WINTER COMES
(Fox), 10,000f, Percy Marmont.....Sept. 15, 1923

I'LL SHOW YOU THE TOWN
(U), 7400f, Reginald Denny.....June 6, 1925

IMPOSTOR, THE
(RKO), 5457f, Evelyn Brent.....May 15, 1926

IN BORROWED PLUMES
(Arrow), 5719f, Marjorie Daw.....Mar. 27, 1926

IN EVERY WOMAN'S LIFE
(FN), 6298f, sc.....Nov. 15, 1924

IN FAST COMPANY
(Tru), 6000f, Richard Talmadge.....May 24, 1924

IN HOLLYWOOD WITH POTASH AND PERLMUTTER
(FN), 6700f, sc (c).....Sept. 20, 1924

IN LOVE WITH LOVE
(Fox), 5567f, Marguerite de la Motte.....Jan. 3, 1925

IN OLD KENTUCKY
(MGM), 6646f, James Murray.....Dec. 3, 1927

IN SEARCH OF A THRILL
(Metro), 5500f, Viola Dana.....Nov. 3, 1923

IN THE NAME OF LOVE
(Par), 5904f, Cortez-Nissen.....Sept. 12, 1925

IN THE NIGHT
(PS), 5000f, sc.....1923

IN THE PALACE OF THE KING
(Gold), 9000f, Blanche Sweet.....Dec. 15, 1923

IN THE SPIDER'S WEB
(IPC), Alice Dean.....Sept. 29, 1923

INEZ FROM HOLLYWOOD
(FN), 6919f, Nilsson-Stone.....Dec. 13, 1924

INFATUATION
(FN), 5794f, Corinne Griffith.....Jan. 16, 1926

INNOCENCE
(CGC), 5923f, Anna Q. Nilsson.....Jan. 26, 1924

INTERFERIN' GENT, THE
(Pathe), 4864f, Buffalo Bill, Jr.....Aug. 27, 1927

INTO HER KINGDOM
(FN), 6447f, Corinne Griffith.....Sept. 4, 1926

INTO THE NET
(Pathe), serial, Mulhall-Murphy.....Aug. 2, 1924

IRON HORSE, THE
(Fox), 11,400f, sc.....Sept. 13, 1924

IRON MAN, THE
(U), serial, Albertini.....June 28, 1924

INTRODUCE ME
(AE), 6710f, Douglas MacLean.....Mar. 21, 1925

IRENE
(FN), 8400f, Colleen Moore.....Mar. 13, 1926

IRISH HEARTS
(WB), 5597f, May McAvoy.....June 11, 1927

IRISH LUCK
(Par), 7008f, Thomas Meighan.....Dec. 5, 1925

IRRESISTIBLE LOVER, THE
(U), 6958f, Lois Moran.....Nov. 19, 1927

IS LOVE EVERYTHING
(AB), 6000f, sc (m).....Nov. 15, 1924

IS MONEY EVERYTHING
(LB), 5800f, Miriam Cooper.....Apr. 7, 1923

IS ZAT SO?
(Fox), 6940f, George O'Brien.....May 21, 1927

ISLE OF HOPE, THE
(RKO), 5800f, Richard Talmadge.....Sept. 5, 1925

ISN'T LIFE WONDERFUL?
(UA-Griffith), Carol Dempster.....Dec. 13, 1924

IT
(Par), 6542f, Bow-Moreno.....Feb. 12, 1927

IT IS THE LAW
(Fox), 6805f, sc.....Sept. 13, 1924

IT MUST BE LOVE
(FN), 6848f, Colleen Moore.....Oct. 16, 1926

IT'S THE OLD ARMY GAME
(Par), 6889f, W. C. Fields.....July 17, 1926

ISLE OF RETRIBUTION, THE
(RKO), 6200f, Lillian Rich.....May 29, 1926

J

JACK O' CLUBS
(U), 4717f, Herbert Rawlinson.....Feb. 16, 1924

JADE CUP, THE
(RKO), 4656f, Brent-Ludin.....July 3, 1926

JAMESTOWN
(Pathe), 4000f, Yale historical.....Nov. 3, 1923

JAWS OF STEEL
(WB), 5569f, Rin-Tin-Tin.....Oct. 1, 1927

JAZZ SINGER, THE
(WB), 8117f, Al Jolson.....Oct. 22, 1927

JEALOUS HUSBANDS
(FN), 6500f, Maurice Tourneur prod.....Dec. 29, 1923

JESSE JAMES
(Par), 8656f, Fred Thomson.....Oct. 22, 1927

JIM THE CONQUEROR
(PDC), 5324f, William Boyd.....Jan. 1, 1927

JIMMIE'S MILLIONS
(RKO), 5167f, Richard Talmadge.....Feb. 28, 1925

JOANNA
(FN), 7900f, Mackaill-Mulhall.....Dec. 26, 1925

JOHNSTOWN FLOOD, THE
(Fox), 6258f, George O'Brien.....Mar. 13, 1926

JOSSELYN'S WIFE
(Tif), 5800f, Pauline Frederick.....Nov. 27, 1926

JOY GIRL, THE
(Fox), 5877f, Olive Borden.....Sept. 24, 1927

JUDGMENT OF THE HILLS
(RKO), 5700f, Valli-Darrow.....Aug. 20, 1927

JUDGMENT OF THE STORM
(RKO), 6320f, Lloyd Hughes.....Jan. 5, 1924

JUST A SONG AT TWILIGHT
(PS), 5000f, Barthelmess.....1923

JUST A WOMAN
(FN), 6363f, Windsor-Tearle.....June 6, 1925

JUST ANOTHER BLONDE
(FN), 5603f, Mackaill-Mulhall.....Dec. 25, 1926

JUST OFF BROADWAY
(Fox), 5444f, John Gilbert.....Feb. 2, 1924

JUST SUPPOSE
(FN), 6270f, Richard Barthelmess.....Jan. 30, 1926

K

K—THE UNKNOWN
(U), 8146f, Virginia Valli.....Sept. 6, 1924

KEEP SMILING
(AE), 5400f, Monty Banks.....Aug. 1, 1925

KEEPER OF THE BEES, THE
(RKO), 6712f, Frazer-Bow.....Oct. 17, 1925

KENTUCKY PRIDE

(Fox), 6597f, Henry B. Walthall.....Aug. 29, 1925

KID BROTHER, THE
(Par), 7654f, Harold Lloyd.....Jan. 29, 1927

KID BOOTS
(Par), 5650f, Cantor-Bow.....Oct. 23, 1926

KIKI
(FN), 8279f, Norma Talmadge.....Apr. 17, 1926

KING OF KINGS, THE
(PDC), 13,500f, sc.....Apr. 23, 1927

KING OF THE TURF, THE
(RKO), 6210f, Kenneth Harlan.....Mar. 13, 1926

KING OF WILD HORSES
(Pathe), 5000f, Rex, horse.....Mar. 29, 1924

KING ON MAIN STREET, THE
(Par), 6223f, Menjou-Love.....Nov. 7, 1925

KISS IN A TAXI, A
(Par), 6439f, Bebe Daniels.....Apr. 2, 1927

KISS BARRIER, THE
(Fox), 5000f, Edmund Lowe.....May 23, 1925

KISS FOR CINDERELLA, A
(Par), 9621f, Betty Bronson.....Jan. 9, 1926

KISS IN THE DARK, A
(Par), 5767f, Adolphe Menjou.....Apr. 18, 1925

KISS ME AGAIN
(WB), 6722f, Prevost-Blue.....Aug. 15, 1925

KIVALINA OF THE ICE LANDS
(BCR), 5700f, sc.....July 11, 1925

KLEINSCHMIDT'S ADVENTURE IN THE FAR NORTH
(LB),July 28, 1923

KNOCKOUT, THE
(FN), 7450f, Milton Sills.....Oct. 10, 1925

KNOCKOUT REILLY
(Par), 7080f, Dix-Brian.....Apr. 23, 1927

KOSHER KITTY KELLY
(RKO), 6103f, Viola Dana.....Oct. 2, 1926

L

LA BOHEME
(MGM), 8530f, L. Gish-Gilbert.....Mar. 13, 1926

LADDIE
(RKO), 6931f, John Bowers.....Sept. 4, 1926

LADIES AT EASE
(FD), 5800f, Pauline Garon.....Oct. 15, 1927

LADIES AT PLAY
(FN), 6119f, Kenyon-Hughes.....Nov. 29, 1926

LADIES MUST DRESS
(Fox), 5599f, Virginia Valli.....Dec. 17, 1927

LADIES TO BOARD
(Fox), 6112f, Tom Mix.....Feb. 23, 1924

LADY, THE
(FN), 7357f, Norma Talmadge.....Feb. 14, 1925

LADY IN ERMINE, THE
(FN), 6400f, Corinne Griffith.....Jan. 8, 1927

LADY OF THE NIGHT
(MG), 5441f, Norma Shearer.....Mar. 14, 1925

LADY OF QUALITY, A
(U), 8640f, Virginia Valli.....Dec. 22, 1923

LADY ROBINHOOD
(RKO), 5580f, Evelyn Brent.....Aug. 15, 1925

LADY WHO LIED, THE
(FN), 7111f, L. Stone-Valli.....July 18, 1925

LADY WINDERMERE'S FAN
(WB), 7816f, Colman-Rich.....Dec. 12, 1925

LAST EDITION, THE
(RKO), 6400f, Ralph Lewis.....Oct. 31, 1925

LAST HOUR, THE
(Burr), 6000f, Milton Sills.....Jan. 13, 1923

LAST LAUGH, THE
(U), 6500f, Emil Jannings.....Feb. 7, 1925

LAST MOMENT, THE
(Gold), 6000f, sc.....June 2, 1923

LAST OF THE DUANES
(Fox), 6942f, Tom Mix.....Aug. 30, 1924

LAST WALTZ, THE
(Par), 6150f, foreign cast.....Nov. 19, 1927

LAST TRAIL, THE
(Fox), 5190f, Tom Mix.....Feb. 5, 1927

LAUGHING AT DANGER
(RKO), 5442f, Richard Talmadge.....Dec. 20, 1924

LAW FORBIDS, THE
(U), 6263f, Baby Peggy.....Mar. 8, 1924

LAWFUL LARCENY
(Par), 5565f, sc.....Aug. 4, 1923

LAWLESS MEN
(Steiner), Neal Hart.....1924

LAY OF THE LAWLESS
(Par), 6387f, Dorothy Dalton.....June 30, 1923

LAZYBONES
(Fox), 7234f, Buck Jones.....Oct. 31, 1925

LEARNING TO LOVE
(FN), 6099f, Constance Talmadge.....Mar. 7, 1925

LEAVE IT TO GERRY
(GA), 6400f, Billie Rhodes.....July 19, 1924

LEAVENWORTH CASE, THE
(Vita), 5400f, Whitman Bennet prod.....Nov. 24, 1923

LEGEND OF HOLLYWOOD, THE
(PDC), Percy Marmont.....1924

LEGEND OF HOLLYWOOD, THE
(PDC), 5414f, Marmont-Pitts.....Jan. 10, 1925

LEGIONNAIRES IN PARIS
(RKO), 5711f, Cooke-Guard.....Dec. 31, 1927

LES MISERABLES
(U), 7713f, foreign cast.....Aug. 27, 1927

LET IT RAIN
(Par), 6052f, Douglas MacLean.....Mar. 12, 1927

LET 'ER BUCK
(U), 5590f, Hoot Gibson.....Jan. 10, 1925

LET NOT MAN PUT ASUNDER
(Vita), 5000f, sc.....Jan. 26, 1924

LET'S GET MARRIED
(Par), 6800f, Dix-Wilson.....Mar. 20, 1926

LET'S GO
(Tru), 5198f, Richard Talmadge.....Nov. 17, 1923

LET'S GO GALLAGHER
(RKO), 5182f, Tom Tyler.....Oct. 10, 1925

LEW TYLER'S WIVES
(Pref), 6757f, Frank Mayo.....July 10, 1926

LIFE OF RILEY, THE
(FN), 6720f, Sidney-Murray.....Oct. 1, 1927

LIFE'S GREATEST GAME
(RKO), 7010f, Emory Johnson prod.....Oct. 11, 1924

LIGHT IN THE WINDOW, THE
(Ray), 5960f, Henry B. Walthall.....Nov. 12, 1927

LIGHT OF WESTERN STARS, THE
(Par), 6859f, Holt-Dove.....July 4, 1925

LIGHT THAT FAILED
(Par), 7013f, Percy Marmont.....Dec. 15, 1923

LIGHTHOUSE BY THE SEA
(WB), 6700f, Rin-Tin-Tin.....Jan. 10, 1925

LIGHTNIN'
(Fox), 8050f, Jay Hunt-Bellamy.....Aug. 1, 1925

LIGHTNING LARIATS
(RKO), 4536f, Tyler-Darrow.....Jan. 22, 1927

LIGHTNING RIDER, THE
(PDC), 6000f, Harry Carey.....June 21, 1924

LIGHTS OF OLD BROADWAY
(MGM), 6437f, Marion Davies.....Nov. 14, 1925

LIGHTS OUT
(RKO), 6958f, Ruth Stonehouse.....Oct. 13, 1923

LILIES OF THE FIELD
(FN), 8510f, Corinne Griffith.....Mar. 22, 1924

LILIES OF THE STREET
(RKO), 7216f, Virginia Corbin.....Apr. 25, 1925

LILY OF THE DUST
(Par), 6811f, Pola Negri.....Sept. 6, 1924

LILY, THE
(Fox), 6268f, Belle Bennett.....Oct. 9, 1926

LIMITED MAIL, THE
(WB), 7144f, Blue-V. Reynolds.....Sept. 12, 1925

LION AND THE MOUSE, THE
(Hod), 5600f, Wyndham Standing.....Apr. 7, 1923

LISTEN, LESTER
(Prin), 5844f, sc.....May 10, 1924

LITTLE ANNIE ROONEY
(UA), 8500f, Mary Pickford.....Oct. 31, 1925

LITTLE CHURCH AROUND THE CORNER
(WB), 6300f, sc.....Feb. 24, 1923

LITTLE FIREBRAND, THE
(Pathe), 4615f, Edith Thornton.....July 2, 1927

LITTLE FRENCH GIRL, THE
(Par), 5628f, Joyce-Brian.....June 13, 1925

LITTLE GIANT, THE
(U), 6850f, Glenn Hunter.....July 18, 1925

LITTLE IRISH GIRL, THE
(WB), 6667f, Dolores Costello.....May 22, 1926

LITTLE JOHNNY JONES
(WB), 6000f, Johnny Hines.....Aug. 25, 1923

LITTLE JOURNEY, A
(MGM), 6088f, Windsor-Haines.....Jan. 15, 1927

LITTLE OLD NEW YORK
(Gold), 10,000f, Marion Davies-Cos.....Aug. 18, 1923

LITTLE RED SCHOOLHOUSE
(Arrow), 5700f, E. K. Lincoln.....May 26, 1923

LITTLE ROBINSON CRUSOE
(MG), 5717f, Jackie Coogan.....Aug. 16, 1924

LIVE WIRE, THE
(FN), 6850f, Johnny Hines.....Sept. 12, 1925

LOCKED DOORS
(Par), 6221f, Compson-Roberts.....Jan. 24, 1925

LOCO LUCK
(U), 4827f, Acord-Fay Wray.....Jan. 22, 1927

LONDON
(Par), 6r, Dorothy Gish.....Nov. 13, 1926

LONDON AFTER MIDNIGHT
(MGM), 5687f, Lon Chaney.....Dec. 17, 1927

LONE CHANCE, THE
(Fox), 4385f, John Gilbert.....May 24, 1924

LONE EAGLE, THE
(U), 5862f, Raymond Keane.....Dec. 24, 1927

LONE HAND SAUNDERS
(RKO), 5453f, Fred Thomson.....Dec. 4, 1926

LONE STAR RANGER, THE
(Fox), 5250f, Tom Mix.....Sept. 29, 1923

LONE WOLF, THE
(AE), 6000f, Holt-Dalton.....May 10, 1924

LONE WOLF RETURNS, THE
(Col), 5750f, B. Lytell-Dove.....July 31, 1926

LONESOME LADIES
(FN), 5718f, Stone-Nilsson.....Sept. 24, 1927

LONG LIVE THE KING
(Metro), 9364f, Jackie Coogan.....Nov. 10, 1923

LONG LOOP, THE
(Pathe), 5977f, Leo Maloney.....Jan. 15, 1927

LONG PANTS
(FN), 5550f, Harry Langdon.....Apr. 9, 1927

LOOKING FOR TROUBLE
(U), 4362f, Jack Hoxie.....May 8, 1926

LORD JIM
(Par), 6702f, Percy Marmont.....Nov. 28, 1925

LORRAINE OF THE LIONS
(U), 6700f, Norman Kerry.....Aug. 8, 1925

LOST—A WIFE
(Par), 6420f, Menjou-Nissen.....July 4, 1925

LOST AT SEA
(Tif), 6400f, Gordon-Sherman-J. Novak.....Aug. 21, 1926

LOST AT THE FRONT
(FN), 5559f, Sidney-Murray.....June 25, 1927

LOST LADY, A
(WB), 6700f, Irene Rich.....Feb. 3, 1925

LOST WORLD, THE
(FN), 9700f, Bessie Love.....Feb. 28, 1925

LOVE
(MGM), 7800f, Garbo-Gilbert.....Dec. 3, 1927

LOVE AND GLORY
(U), 7094f, sc.....Aug. 16, 1924

LOVE BANDIT, THE
(Vita), 6000f, Doris Kenyon.....1924

LOVE BRAND, THE
(U), 4832f, Roy Stewart.....Aug. 11, 1923

LOVE 'EM AND LEAVE 'EM
(Par), 6075f, Evelyn Brent.....Dec. 18, 1926

LOVE GAMBLE, THE
(Ginsberg), 5766f, Lillian Rich.....July 11, 1925

LOVE HOUR, THE
(Vita), 7036f, H. Gordon-Fazenda.....Sept. 12, 1925

LOVE LETTERS
(Fox), 4749f, Shirley Mason.....Mar. 8, 1924

LOVE MAKES 'EM WILD
(Fox), 5508f, Johnny Harron.....Mar. 19, 1927

LOVE MART, THE
(FN), 7388f, Billie Dove.....Dec. 31, 1927

LOVE MASTER, THE
(FN), 6779f, Strongheart.....Jan. 19, 1924

LOVE OF SUNYA, THE
(UA), 7311f, Gloria Swanson.....Mar. 19, 1927

LOVE PIKER, THE
(Gold), 6237f, Anita Stewart.....July 21, 1923

LOVE PIRATE, THE
(RKO), 4900f, Carmel Myers.....Nov. 17, 1923

LOVE THIEF, THE
(U), 6822f, Kerry-Nissen.....June 12, 1926

LOVE THRILL, THE
(U), 6038f, Laura LaPlante.....May 21, 1927

LOVE TRAP, THE
(GA), 5710f, Bryant Washburn.....Sept. 15, 1923

LOVELORN, THE
(MGM), 6110f, Sally O'Neil.....Dec. 24, 1927

LOVERS
(MGM), 5291f, Novarro-Terry.....May 2, 1927

LOVE'S GREATEST MISTAKE
(Par), 6007f, Evelyn Brent.....Feb. 19, 1927

LOVERS IN QUARANTINE
(Par), 6570f, Bebe Daniels.....Oct. 31, 1925

LOVERS ISLAND
(AE), 4624f, Hope Hampton.....Feb. 27, 1926

LOVERS' LANE
(WB), 6000f, sc.....Nov. 29, 1924

LOVES OF CARMEN
(Fox), 5538f, Dolores Del Rio.....Oct. 8, 1927

LOVES OF RICARDO, THE
(Behan), 7477f, George Behan.....Sept. 4, 1926

LOVE'S BARGAIN
(RKO), 6r, Daw-Brook.....Mar. 21, 1925

LOVE'S WHIRLPOOL
(Hod), 6028f, Kirkwood-Lee.....Mar. 22, 1924

LOVE'S WILDERNESS
(FN), 6900f, Corinne Griffith.....Dec. 20, 1924

LOVEY MARY
(MGM), 6167f, Bessie Love.....July 3, 1926

LOVING LIES
(AP & D), 6526f, Monte Blue.....Feb. 2, 1924

LUCK
(Burr), 6000f, Johnny Hines.....Mar. 31, 1923

LUCKY DEVIL, THE
(Par), 5935f, Richard Dix.....July 18, 1925

LUCKY HORSESHOE, THE
(Fox), 5000f, Tom Mix.....Aug. 29, 1925

LUCRETIA LOMBARD
(WB), 7509f, Irene Rich.....Dec. 22, 1923

LULLABY, THE
(RKO), 7179f, Jane Novak.....Jan. 12, 1924

LUNATIC AT LARGE, THE
(FN), 5521f, Leon Errol.....Feb. 5, 1927

LYING WIVES
(Abram), 7000f, Clara K. Young.....May 2, 1925

M

MADAME POMPADOUR
(Par), 7180f, Dorothy Gish.....Aug. 6, 1927

MADAME SANS GENE
(PS), 5000f, sc.....1923

MADAME SANS GENE
(Par), 9994f, Gloria Swanson.....May 2, 1925

MADAME WANTS NO CHILDREN
(Fox), 5415f, Maria Corda.....Apr. 16, 1927

MADMOISELLE MIDNIGHT
(MG), 6778f, Mae Murray.....May 17, 1924

MADMOISELLE MODISTE
(FN), 6230f, Corinne Griffith.....May 8, 1926

MADONNA OF THE STREETS
(FN), 7507f, Alla Nazimova (d).....Oct. 25, 1924

MAGIC FLAME, THE
(UA), 8308f, Colman-Banky.....Sept. 24, 1927

MAGIC GARDEN, THE
(RKO), 6807f, Margaret Morris.....Feb. 26, 1927

MAGICIAN, THE
(MGM), 6960f, Alice Terry.....Nov. 6, 1926

MAIN EVENT, THE
(Pathe), 6472f, Vera Reynolds.....Nov. 5, 1927

MAKING OF O'MALLEY, THE
(FN), 7496f, Sills-Mackaill.....July 4, 1925

MAN AND MAID
(MG), 5307f, Cody-Adoree.....Apr. 18, 1925

MAN BAIT
(PDC), 5866f, Marie Prevost.....Jan. 29, 1927

MAN CRAZY
(FN), 5542f, Mackaill-Mulhall.....Dec. 24, 1927

MAN FOUR-SQUARE, A
(Fox), 4744f, Buck Jones.....June 5, 1926

MAN FROM BRODENY'S, THE
(Vita), 7100f, J. Warren Kerrigan.....Dec. 8, 1923

MAN FROM HARDEAN, THE
(Pathe), 5814f, Leo Maloney.....Feb. 26, 1927

MAN FROM THE WEST, THE
(U), 4474f, Art Acord.....Dec. 4, 1926

MAN FROM WYOMING, THE
(U), 4717f, Jack Hoxie.....Jan. 26, 1924

MAN IN BLUE, THE
(U), 5634f, Rawlinson-Bellamy.....Feb. 28, 1925

MAN IN THE SADDLE, THE
(U), 5492f, Gibson-Fay Wray.....July 17, 1926

MAN LIFE PASSED BY, THE
(Metro), 6200f, Novak-Marmont.....Mar. 1, 1924

MAN MUST LIVE, A
(Par), 6116f, Richard Dix.....Feb. 3, 1925

MAN NEXT DOOR, THE
(Vita), David Smith prod.....June 9, 1923

MAN OF IRON, A
(Chad), 6200f, Lionel Barrymore.....July 4, 1925

MAN OF QUALITY, A
(Ex), 5640f, George Walsh.....Nov. 6, 1926

MAN ON THE BOX, THE
(WB), 7481f, Syd Chaplin.....Oct. 10, 1925

MAN POWER
(Par), 5617f, Dix-Brian.....Aug. 6, 1927

MAN WHO WAITED, THE
(Play), 5000f, sc.....May 12, 1923

MAN WHO WON, THE
(Fox), 5500f, Dustin Farnum.....Sept. 1, 1923

MAN WHO CAME BACK, THE
(Fox), 8273f, sc.....Sept. 6, 1924

MAN WHO FIGHTS ALONE, THE
(Par), 6337f, William Farnum.....Aug. 9, 1924

MAN WHO FOUND HIMSELF, THE
(Par), 7298f, Thomas Meighan.....Sept. 5, 1925

MAN WHO PLAYED SQUARE, THE
(Fox), 6500f, Charles (Buck) Jones.....Dec. 20, 1924

MAN WITHOUT A CONSCIENCE, THE
(WB), 7182f, Louis-Rich.....June 27, 1925

MAN WITHOUT A COUNTRY, THE
(Fox), 10,000f, sc.....Feb. 28, 1925

MAN WITHOUT A HEART, THE
(Banner), 6000f, Novak-Harlan.....Aug. 2, 1924

MAN, WOMAN AND SIN
(MGM), 6280f, John Gilbert.....Dec. 17, 1927

MAN, WOMAN AND TEMPTATION
(Metro), Niblo prod.....1923

MAN'S MATE, A
(Fox), 5041f, John Gilbert.....Apr. 12, 1924

MAN'S PAST, A
(U), 5916f, Conrad Veidt.....Sept. 17, 1927

MANHANDLED
(Par), 6908f, Gloria Swanson.....Aug. 9, 1924

MANHATTAN
(Par), 6415f, Richard Dix (re).....Nov. 8, 1924

MANHATTAN MADNESS
(AE), 5580f, Dempsey-Taylor.....Aug. 1, 1925

MANICURE GIRL, THE
(Par), 5959f, Bebe Daniels.....June 27, 1925

MANNEQUIN
(Par), 6981f, Joyce-Baxter.....Jan. 30, 1926

MANION OF ACHING HEARTS, THE
(Schul), 6147f, Ethel Clayton.....Mar. 14, 1925

MANTRAP
(Par), 6077f, Torrence-Bow.....July 24, 1926

MARE NOSTRUM
(MGM), 11r, Terry-Moreno.....Feb. 27, 1926

MARK OF THE BEAST, THE
(Hod), 5988f, Robert Ellis.....June 16, 1923

MARRIAGE
(Fox), 5440f, Virginia Valli.....Feb. 26, 1927

MARRIAGE CHEAT, THE
(FN), 6622f, Joy-Marmont-Menjou.....June 14, 1924

MARRIAGE CIRCLE, THE
(WB), 8500f, Lubitsch prod.....Feb. 16, 1924

MARRIAGE CLAUSE, THE
(U), 7680f, Francis X. Bushman.....July 3, 1926

MARRIAGE LICENSE
(Fox), 7168f, Alma Rubens.....Sept. 4, 1926

MARRIAGE MAKER, THE
(Par), 6295f, Wm. deMille prod.....Sept. 29, 1923

MARRIAGE MARKET, THE
(CBC), 6297f, Pauline Garon.....Dec. 29, 1923

MARRIAGE MORALS
(W&N), 4400f, Will Nigh prod.....Aug. 11, 1923

MARRIAGE WHIRL, THE
(FN), 7672f, Corinne Griffith.....July 25, 1925

MARRY IN HASTE
(Gst), 5000f, William Fairbanks.....Mar. 8, 1924

MARRIAGE IN TRANSIT
(Fox), 4800f, Edmund Lowe.....Apr. 11, 1925

MARRY ME
(Par), 5526f, Vidor-Horton.....July 25, 1925

MASK OF LOPEZ, THE
(Mon), 4900f, Fred Thomson.....Nov. 24, 1923

MASKED BRIDE, THE
(MGM), 5699f, Mae Murray.....Dec. 12, 1925

MASKED DANCER, THE
(Prin), 4987f, Helene Chadwick.....May 31, 1924

MASKED WOMAN, THE
(FN), 5442f, Nilsson-Blinn.....Jan. 22, 1927

MASQUERADE BANDIT, THE
(RKO), 4919f, Tyler-Darrow.....July 10, 1926

MASTER OF MEN
(Vita), 6800f, sc.....Apr. 21, 1923

MATINEE LADIES
(WB), 6352f, May McAvoy.....Apr. 23, 1927

MAYTIME
(Pref), 7500f, Ethel Shannon.....Dec. 8, 1923

MC FADDEN'S FLATS
(FN), 7846f, Murray-Conklin.....Feb. 12, 1927

MEANEST MAN IN THE WORLD, THE
(FN), 6500f, Bert Lytell.....Sept. 29, 1923

MEASURE OF A MAN
(U), 4979f, William Desmond.....Sept. 20, 1924

MEDDLER, THE
(U), 4890f, William Desmond.....May 23, 1925

MEDDLIN' STRANGER, THE
(Pathe), 4575f, Wally Wales.....June 4, 1927

MEDDLING WOMEN
(Chad), 6400f, Lionel Barrymore.....1924

MEET THE PRINCE
(PDC), 5908f, Joseph Schildkraut.....July 3, 1926

MFVORY LANE
(FN), 6825f, Boardman-Nagel.....Feb. 6, 1926

MEN
(Par), 6504f, Pola Negri.....May 17, 1924

MEN AND WOMEN
(Par), 6223f, Richard Dix.....Apr. 11, 1925

MEN IN THE RAW
(U), 4315f, Jack Hoxie.....Nov. 10, 1923

MEN OF DARING
(U), 6155f, Hoxie-Ena Gregory.....Apr. 9, 1927

MEN OF STEEL
(FN), 9143f, Sills-Kenyon.....July 24, 1926

MEN OF THE NIGHT
(Sterling), 5700f, Herbert Rawlinson.....July 24, 1926

MERRY WIDOW, THE
(MGM), 10,027f, Murray-Gilbert.....Sept. 12, 1925

MERTON OF THE MOVIES
(Par), 7655f, Glenn Hunter.....Sept. 20, 1924

MESSALINA
(RKO), 8473f, spectacle prod.....Sept. 6, 1924

METROPOLIS
(Par), 10,400f, foreign cast.....Mar. 12, 1927

MIAMI
(PDC), 6317f, Betty Compson.....June 14, 1924

MICHAEL O'HALLORAN
(Hod), 7000f, True Boardman.....June 23, 1923

MICHAEL STROGOFF
(U), 9315f, foreign cast.....Oct. 30, 1926

MIDNIGHT ALARM, THE
(Vita), 6000f, sc.....Aug. 11, 1923

MIDNIGHT FLYER, THE
(RKO), 6030f, Landis-Devore.....Mar. 6, 1926

MIDNIGHT GIRL, THE
(Chad), 6300f, Lila Lee.....Mar. 28, 1925

MIDNIGHT KISS, THE
(Fox), 5025f, Janet Gaynor.....Aug. 7, 1926

MIDNIGHT LIMITED, THE
(Ray), 5855f, Gaston Glass.....Dec. 26, 1925

MIDNIGHT LOVERS
(FN), 6100f, L. Stone-Nilsson.....Nov. 13, 1926

MIDNIGHT MOLLY
(RKO), 6r, Evelyn Brent.....Feb. 3, 1925

MIDNIGHT SUN, THE
(U), 8767f, LaPlante-O'Malley.....May 8, 1926

MIDSHIPMAN, THE
(MGM), 7498f, Ramon Novarro.....Oct. 31, 1925

MIKE
(MGM), 6755f, Sally O'Neill.....Jan. 23, 1928

MILLION BID, A
(WB), 6310f, Dolores Costello.....June 4, 1927

MILLION DOLLAR HANDICAP, THE
(PDC), 6095f, Vera Reynolds.....Feb. 13, 1926

MILLION TO BURN, A
(U), 4556f, Herbert Rawlinson.....Nov. 3, 1923

MILLIONAIRES
(WB), 6903f, George Sidney.....Nov. 20, 1926

MINE WITH THE IRON DOOR
(Prin), 7800f, sc.....Dec. 27, 1925

MIRACLE BABY, THE
(RKO), 6000f, Harry Carey.....Aug. 18, 1923

MIRACLE MAKERS, THE
(AE), 5834f, Leah Baird.....Dec. 22, 1923

MIRACLE OF THE WOLVES, THE
(Foreign-French), 10,346, sc.....Mar. 7, 1925

MISS BLUEBEARD
(Par), 6453f, Bebe Daniels.....Feb. 14, 1925

MISS BREWSTER'S MILLIONS
(Par), 6200f, Bebe Daniels.....Mar. 27, 1926

MISSING LINK, THE
(WB), 6485f, Syd Chaplin.....May 14, 1927

MOANA
(RKO), 6133f.....Feb. 27, 1926

MOCKERY
(MGM), 5957f, Lon Chaney.....Sept. 10, 1927

MODELS AND ARTISTS
(Arrow), Bobby Dunn.....1924

MODERN MARRIAGE
(Selz), 6331f, Bushman-Bayne.....Apr. 14, 1923

MODERN MATRIMONY
(Selz), 4960f, Owen Moore.....Nov. 3, 1923

MOJAVE KID, THE
(RKO), 4912f, Bob Steele.....Aug. 6, 1927

MOMENT OF TEMPTATION, A
(RKO), 5656f, Charlotte Stevens.....Dec. 10, 1927

MONEY TALKS
(MGM), 5139f, Windsor-O. Moore.....May 22, 1926

MONEY TALKS, THE
(Fox), 5500f, Olive Borden.....Mar. 5, 1927

MONEY TO BURN
(Lumas), 5900f, McGregor-Devore.....Nov. 29, 1926

MONNA VANNA
(Fox), 9000f, sc.....Sept. 8, 1923

MONSIEUR BEAUCAIRE
(Par), 9932f, Rudolph Valentino.....Aug. 23, 1924

MONSTER, THE
(MG), 6435f, Lon Chaney.....Mar. 7, 1925

MONTMARTE
(Par), 7000f, Pola Negri.....Oct. 11, 1924

MOON OF ISRAEL
(RKO), 6680f, Maria Corda.....July 9, 1927

MORAL SINNER, THE
(Par), 5439f, Dorothy Dalton.....Apr. 26, 1924

MORALS FOR MEN
(Tif), 6500f, Tearle-Ayres.....Dec. 5, 1925

MORAN OF THE MOUNTED
(Ray), 5303f, Reed Howes.....Sept. 4, 1926

MORE PAY—LESS WORK
(Fox), 6027f, Brian-Conklin.....July 10, 1926

MOTHER
(RKO), 6885f, Belle Bennett.....Mar. 19, 1927

MOTHERS-IN-LAW
(Pref), 6725f, Gasnier prod.....Aug. 25, 1923

MOULDERS OF MEN
(RKO), 6413f, Tearle-Morris.....Apr. 9, 1927

MR. WU
(MGM), 7603f, Chaney-Dresser.....June 4, 1927

MUSIC MASTER, THE
(Fox), 7754f, Alec B. Francis.....Jan. 22, 1927

MY BEST GIRL
(UA), 8700f, Mary Pickford.....Nov. 12, 1927

MY HUSBAND'S WIVES
(Fox), 4509f, Mason-Washburn.....Nov. 22, 1924

MY LADY'S LIPS
(Schul), 6609f, Clara Bow.....July 25, 1925

MY OLD DUTCH
(U), 7750f, McAvoy-O'Malley.....May 1, 1926

MY MAN
(Vita), 6800f, Patsy Ruth Miller.....Feb. 23, 1924

MY OFFICIAL WIFE
(WB), 7846f, Irene Rich.....Nov. 6, 1926

MY OWN PAL
(Fox), 6038f, Tom Mix.....Mar. 27, 1926

MY SON
(FN), 6552f, Nazimova.....Apr. 18, 1925

MY WIFE AND I
(WB), Irene Rich.....May 30, 1925

MYSTERIES OF YUCATAN
(Fox), 6000f.....Aug. 25, 1923

MYSTERY CLUB, THE
(U), 6969f, Matt Moore.....Sept. 18, 1926

MYSTIC, THE
(MGM), 5147f, Pringle-Tearle.....Sept. 12, 1925

N

NAME THE MAN
(Gold), 8000f, V. Seastrom prod.....Jan. 12, 1924

NAPOLEON AND JOSEPHINE
(RKO), 6591f, sc.....June 7, 1924

NARROW STREET, THE
(WB), 6700f, Devore-M. Moore.....Jan. 17, 1925

NAUGHTY BUT NICE
(FN), 6520f, Colleen Moore.....July 16, 1927

NAVIGATOR, THE
(MG), 5600f, Buster Keaton.....Sept. 13, 1924

NEAR LADY, THE
(U), 4812f, Gladys Walton.....Dec. 15, 1923

NECESSARY EVIL, THE
(FN), Ben Lyon-Dana.....May 23, 1925

NEER DO WELL, THE
(Par), 7414f, Thomas Meighan.....May 12, 1923

NEGLECTED WOMEN
(FBO), 6265f, Seena Owen.....Aug. 9, 1924

NELL GWYN
(Par-British), 9000f, Dorothy Gish.....Feb. 6, 1926

NELLIE, THE BEAUTIFUL CLOAK MODEL
(Gold), 7000f, sc.....Apr. 5, 1924

NERVOUS WRECK, THE
(PDC), 6730f, Ford-Ivaver.....Oct. 23, 1926

NEST, THE
(Excel), 7393f, Pauline Frederick.....Oct. 15, 1927

NET, THE
(Fox), 6000f, Barbara Castleton.....Feb. 9, 1924

NEVER SAY DIE
(AE), 5891f, Douglas MacLean.....Sept. 13, 1924

NEVER THE TWAIN SHALL MEET
(MGM), 8143f, A. Stewart-B. Lytell.....Aug. 8, 1925

NEW BROOMS
(Par), 5443f, Neil Hamilton.....Nov. 14, 1925

NEW COMMANDMENT, THE
(FN), Sweet-B. Lyon.....Nov. 7, 1925

NEW KLONDIKE, THE
(Par), 7445f, Thomas Meighan.....Apr. 3, 1926

NEW LIVES FOR OLD
(Par), 6796f, Betty Compson.....Mar. 7, 1925

NEW TOYS
(FN), 7250f, Richard Barthelmess.....Feb. 28, 1925

NEW YORK
(Par), 6877f, Cortez-Lois Wilson.....Feb. 5, 1927

NEXT CORNER, THE
(Par), 7081f, Lon Chaney.....Feb. 23, 1924

NIGHT CLUB, THE
(Par), 5732f, Raymond Griffith.....May 16, 1925

NIGHT CRY, THE
(WB), 6300f, Rin-Tin-Tin.....Apr. 24, 1926

NIGHT HAWK, THE
(PDC), 5195f, Harry Carey.....June 14, 1924

NIGHT LIFE
(Tif), 6235f, Alice Day-Johnny Har-ron.....Dec. 10, 1927

NIGHT LIFE OF NEW YORK
(Par), 6998f, LaRocque-Torrence.....July 25, 1925

NIGHT MESSAGE, THE
(U), 4531f, Gladys Hulette.....Mar. 29, 1924

NIGHT OF LOVE, THE
(UA), 7440f, Colman-Banky.....Jan. 29, 1927

NIGHT PATROL, THE
(RKO), 5085f, Richard Talmadge.....Apr. 3, 1926

NINETY AND NINE, THE
(Vita), 6800f, David Smith prod.....Dec. 23, 1923

NO MORE WOMEN
(AP&D), 6186f, M. Moore-Bellamy.....Feb. 2, 1924

NO MAN'S GOLD
(Fox), 5754f, Tom Mix.....Aug. 14, 1926

NO MAN'S LAND
(RKO), 4042f, Bob Custer.....Nov. 21, 1925

NO MAN'S LAW
(Pathe), 6903f, Rex, horse.....May 2, 1927

NO PLACE TO GO
(FN), 6431f, Mary Astor.....Dec. 10, 1927

NOBODY'S WIDOW
(PDC), 6421f, Joy-Ray-Haver.....Jan. 15, 1927

NO-GUN MAN, THE
(RKO), 4522f, Lefty Flynn.....Jan. 17, 1925

NONE SO BLIND
(Arrow), sc.....Feb. 1923

NORTH OF NEVADA
(RKO), 5000f, Fred Thomson.....Mar. 15, 1924

NORTH STAR
(AE), 4715f, Strongheart.....Mar. 6, 1926

NOT A DRUM WAS HEARD
(Fox), 4823f, Buck Jones.....Feb. 9, 1924

NOT FOR PUBLICATION
(RKO), 6140f, Ralph Ince.....July 23, 1927

NOT SO LONG AGO
(Par), 6943f, Bronson-Cortez.....Aug. 8, 1925

NOTCH NUMBER ONE
(Arrow), 4746f, Ben Wilson.....1924

NOTORIOUS LADY, THE
(FN), 6040f, Lewis Stone.....May 14, 1927

NOW WE'RE IN THE AIR
(FN), 5798f, Beery-Hatton.....Dec. 17, 1927

NUT-CRACKER, THE
(AE), 5786f, Horton-Busch.....Apr. 17, 1926

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OBLIGIN' BUCKAROO, THE
(Pathe), 4575f, Buffalo Bill, Jr.....Oct. 8, 1927

O. U. WEST
(RKO), 5000f, Lefty Flynn.....Apr. 11, 1925

OFF THE HIGHWAY
(PDC), 7641f, de la Motte.....Oct. 3, 1925

OH, BILLY
(Arrow), Billy West.....1924

OH, DOCTOR
(U), 6587f, Reginald Denny.....Nov. 29, 1924

OH! WHAT A NURSE
(WB), 6600f, Syd Chaplin.....Mar. 6, 1926

OH, YOU TONY
(Fox), 6392f, Tom Mix and Tony.....Sept. 27, 1924

OLD CLOTHES
(MGM), 5915f, Max Davidson.....Nov. 21, 1925

OLD FOOL, THE
(Hod), 6147f, James Barrows.....Dec. 29, 1923

OLD HOME WEEK
(Par), 6750f, Thomas Meighan.....June 6, 1925

OLD IRONSIDES
(Par), 10,089f, Ralston-Beery.....Dec. 11, 1926

OLD LOVES FOR NEW
(FN), 7423f, Lewis Stone.....May 1, 1926

OLD SAN FRANCISCO
(WB), 7961f, Dolores Costello.....June 25, 1927

OLD SOAK, THE
(U), 7445f, Jean Hersholt.....Sept. 11, 1926

ON THE BANKS OF THE WABASH
(Vita), 7156f, Blackton prod.....Nov. 3, 1923

ON THE GO
(Artclass), 4825f, Buffalo Bill, Jr.....Apr. 4, 1925

ON THIN ICE
(WB), 7046f, Tom Moore.....Mar. 21, 1925

ON TIME
(Tru), 6630f, Richard Talmadge.....Mar. 15, 1924

ONE EXCITING NIGHT
(UA), 11,000f, D. W. Griffith prod.....Oct. 21, 1923

ONE INCREASING PURPOSE
(Fox), 7671f, Lowe-Lee.....Jan. 15, 1927

ONE LAW FOR THE WOMAN
(Vita), 6000f, Landis-Harris.....1924

ONE MAN GAME
(U), 4689f, Fred Humes.....Feb. 12, 1927

ONE MAN RANCH
(U), 4400f, Pete Morrison.....Dec. 12, 1925

ONE NIGHT IN ROME
(MG), 5883f, Laurette Taylor.....Sept. 27, 1924

ONE MINUTE TO PLAY
(RKO), 7430f, Red Grange.....Aug. 23, 1926

ONE OF THE BRAVEST
(Gotham), 5679f, Ralph Lewis.....Nov. 28, 1925

ONE-ROUND HOGAN
(WB), 6357f, Monte Blue.....Oct. 8, 1927
ONE WAY STREET
(FN), 5600f, Ben Lyon-Nilsson.....Apr. 4, 1925
ONE WOMAN TO ANOTHER
(Par), 4022f, Florence Vidor.....Sept. 24, 1927
ONE YEAR TO LIVE
(FN), 6064f, Aileen Pringle.....Mar. 7, 1925
ONLY 38
(Par), 6175f, Wm. deMille prod.....June 23, 1923
ONLY THING, THE
(MGM), 5824f, Boardman-Nagel.....Dec. 5, 1925
ONLY WOMAN, THE
(FN), 6770f, Norma Talmadge (dd).....Nov. 8, 1924
OPEN ALL NIGHT
(Par), 5071f, sc.....Sept. 20, 1924
OPEN TRAIL, THE
(U), 4800f, Jack Hoxie.....May 9, 1925
ORCHIDS AND ERMINE
(FN), 6734f, Colleen Moore.....Apr. 9, 1927
OTHER MEN'S DAUGHTERS
(GA), 5936f, Ben Wilson prod.....Jan. 19, 1924
OTHER WOMAN'S STORY, THE
(Schul), 6080f, Alice Calhoun.....Oct. 31, 1925
OTHER WOMEN'S HUSBANDS
(WB), 6721f, Blue-Prevost.....May 8, 1926
OUR HOSPITALITY
(Metro), 6220f, Buster Keaton.....Nov. 24, 1923
OUT ALL NIGHT
(U), 6170f, Denny-Dixon.....Oct. 1, 1927
OUT OF THE STORM
(Tif), 6500f, Jacqueline Logan.....Apr. 24, 1926
OUTLAW DOG, THE
(RKO), 4721f, Ranger, dog.....Apr. 23, 1927
OUTLAW EXPRESS, THE
(Pathe), 5479f, Leo Maloney.....Nov. 6, 1926
OUTLAWS OF RED RIVER
(Fox), 5327f, Tom Mix.....Apr. 23, 1927
OUTLAWS OF THE SEA
(Selz), 5395f, Marguerite Courot.....Apr. 7, 1923
OUTSIDE THE LAW
(U), 8000f, Priscilla Dean.....May 15, 1926
OUTSIDER, THE
(Fox), 5424f, Jacqueline Logan.....Jan. 30, 1926
OVERLAND STAGE, THE
(FN), 6392f, Ken Maynard.....Dec. 25, 1926

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PACE THAT THRILLS, THE
(FN), 6911f, Ben Lyon.....Oct. 24, 1925
PADDY-THE-NEXT-BEST-THING
(AP&I), 6000f, Mae Marsh.....Oct. 20, 1923
PADLOCKED
(Par), 6700f, Lois Moran.....Aug. 28, 1926
PAID TO LOVE
(Fox), 6888f, O'Brien-Valli.....Aug. 6, 1927
PAINT AND POWDER
(Chad), 7000f, Elaine Hammerstein.....Oct. 17, 1925
PAINTED FLAPPER, THE
(Chad), 5600f, Kirkwood-Garon.....1924
PAINTED PEOPLE
(FN), 5700f, Colleen Moore.....Feb. 9, 1924
PAINTED PONIES
(U), 5416f, Hoot Gibson.....July 23, 1927
PAINTING THE TOWN
(U), 5909f, Glenn Tryon.....June 25, 1927
PAJAMAS
(Fox), 5876f, Olive Borden.....Dec. 10, 1927
PALACE OF PLEASURE, THE
(Fox), 5467f, Lowe-Compton.....Jan. 23, 1926
PALM BEACH GIRL, THE
(Par), 6918f, Bebe Daniels.....July 3, 1926
PALS IN PARADISE
(PDC), 6696f, de la Motte.....Nov. 29, 1926
PALS IN PERIL
(Pathe), 4710f, Buffalo Bill, Jr.....June 25, 1927
PAMPERED YOUTH
(Vita), 6640f, Cullen Landis.....Feb. 21, 1925
PARADISE
(FN), 7090f, Sills-Bronson.....Sept. 25, 1926
PARADISE, THE
(Schulberg), 5140f, Owen Moore.....Jan. 31, 1925
PARADISE FOR TWO
(Par), 6187f, Dix-Bronson.....Jan. 29, 1927
PARIS
(MGM), 5580f, Charles Ray.....June 12, 1926
PARIS AT MIDNIGHT
(PDC), 6995f, Goudal-L. Barrymore.....May 15, 1926
PARISIAN LOVE
(Schul), 6324f, Clara Bow.....Aug. 15, 1925
PARISIAN NIGHTS
(RKO), 6278f, Elaine Hammerstein.....Mar. 7, 1925
PARTNERS AGAIN
(UA), 5600f, Sidney-Carr.....Feb. 27, 1926
PASSING OF WOLF MAC LEAN
(Russell), 4712f, sc.....Nov. 29, 1924
PASSIONATE YOUTH
(Tru), 6400f, Beverly Bayne.....July 18, 1925
PATENT LEATHER KID, THE
(FN), 11,412f, Richard Barthelmess.....Aug. 20, 1927

PATHS TO PARADISE
(Par), 6741f, Raymond Griffith.....July 11, 1925
PATSY
(Tru), 6500f, ZaSu Pitts.....1923
PAUPER MILLIONAIRE, A
(Play), 4304f, C. M. Hallard.....Feb. 10, 1923
PAYABLE ON DEMAND
(Steiner), Leo Maloney.....1924
PEACOCK FEATHERS
(U), 6747f, Logan-Landis.....Sept. 5, 1925
PEAK OF FATE
(F. B. Rogers), 6800f.....June 27, 1925
PENROD AND SAM
(FN), 6275f, sc.....June 23, 1923
PERCH OF THE DEVIL
(U), 6807f, Mae Busch.....Feb. 5, 1927
PERCY
(Pathe), 6r, Charles Ray.....Mar. 14, 1925
PERFECT CLOWN, THE
(Chad), 5700f, Larry Semon.....Jan. 2, 1926
PERFECT FLAPPER, THE
(FN), 7000f, Colleen Moore.....June 28, 1924
PERFECT GENTLEMAN, THE
(Pathe), 5626f, Monty Banks.....Sept. 24, 1927
PERFECT SAP, THE
(FN), 5620f, Ben Lyon-Starke.....Jan. 22, 1927
PETER PAN
(Par), 9593f, Betty Bronson.....Jan. 10, 1925
PETER THE GREAT
(Par), 7000f, Emil Jannings.....July 7, 1923
PHANTOM BULLET, THE
(U), 5520f, Gibson-Percy.....May 29, 1926
PHANTOM BUSTER, THE
(Pathe), 4497f, Buddy Roosevelt.....Aug. 20, 1927
PHANTOM HORSEMAN
(U), 4389f, Jack Hoxie.....Mar. 15, 1924
PHANTOM JUSTICE
(RKO), 6238f, sc.....Jan. 26, 1924
PHANTOM OF THE OPERA, THE
(U), 8461f, Lon Chaney.....Sept. 19, 1925
PIED PIPER MALONE
(Par), 7364f, Thomas Meighan.....Feb. 9, 1924
PINCH HITTER, THE
(AE), 6259f, Glenn Hunter.....Feb. 20, 1926
PIONEER TRAILS
(Vita), 6920f, sc.....Oct. 27, 1923
PIRATES OF THE SKY
(Pathe), 4828f, Charles Hutchinson.....May 21, 1927
PLASTIC AGE, THE
(Schul), 6488f, Clara Bow.....Oct. 10, 1925
PLAY SAFE
(Pathe), 4915f, Monty Banks.....Jan. 29, 1927
PLAYING WITH SOULS
(FN), 5831f, Jacqueline Logan.....Mar. 7, 1925
PLEASURE BEFORE BUSINESS
(Col), 5569f, Pat O'Malley.....May 14, 1927
PLEASURE MAD
(Metro), 7547f, Reginald Barker prod.....Nov. 24, 1923
PLUNDERER, THE
(Fox), 5812f, Frank Mayo.....Apr. 5, 1924
POKER FACES
(U), 7508f, Horton-LaPlante.....July 24, 1926
POISON
(Steiner), 5000f, Charles Hutchinson.....Sept. 13, 1924
POISONED PARADISE
(Pref), 6800f, Kenneth Harlan.....Mar. 8, 1924
PONJOLA
(FN), 7000f, Anna Q. Nilsson.....Oct. 20, 1923
PONY EXPRESS, THE
(Par), 9929f, Compton-Cortez.....Sept. 26, 1925
POOR NUT, THE
(FN), 6897f, Mulhall-Murray.....Sept. 10, 1927
POPULAR SIN, THE
(Par), 6244f, Vidor-Brook.....Dec. 25, 1926
PORTS OF CALL
(Fox), 5500f, Edmund Lowe.....Jan. 24, 1925
POTASH AND PERLMUTTER
(FN), 7700f, Alexander Carr-Sam Bernard.....Sept. 22, 1923
POTTERS, THE
(Par), 6680f, W. C. Fields.....Jan. 22, 1927
PRAIRIE MYSTERY, THE
(Tru), 5000f, Bud Osborne.....June 19, 1923
PRAIRIE WIFE, THE
(MG), 6487f, Devore-Rawlinson.....May 16, 1925
PRETTY LADIES
(MGM), 5828f, ZaSu Pitts.....July 25, 1925
PRICE OF A PARTY, THE
(AE), 5500f, Harrison Ford (d).....Oct. 18, 1924
PRICE OF PLEASURE, THE
(U), 6618f, Valli-Kerry.....June 13, 1925
PRIMROSE PATH, THE
(Arrow), 6800f, Clara Bow.....Oct. 3, 1925
PRINCE OF BROADWAY, THE
(Chad), 5800f, George Walsh.....Jan. 9, 1926
PRINCE OF HEADWAITERS, THE
(FN), 6400f, Lewis Stone.....July 23, 1927
PRINCE OF PILSEN
(PDC), 6600f, George Sidney.....May 8, 1926
PRINCE OF TEMPTERS, THE
(FN), 7780f, Lois Moran.....Oct. 30, 1926
PRINCESS OF BROADWAY, THE
(Pathe), 5705f, Garon-Walker.....Mar. 5, 1927
PRISONERS OF THE STORM
(U), 6102f, House Peters.....Sept. 18, 1926

PRIVATE AFFAIRS
(PDC), 6132f, Gladys Hulette.....Aug. 1, 1925
PRIVATE IZZY MURPHY
(WB), 7889f, George Jessel.....Oct. 30, 1926
PRIVATE LIFE OF HELEN OF TROY
(FN), 7694f, Maria Corda.....Dec. 17, 1927
PRODIGAL DAUGHTERS
(Par), 6216f, Gloria Swanson.....Apr. 28, 1923
PROUD FLESH
(MG), 5770f, Eleanor Boardman.....Apr. 25, 1925
PROUD HEART
(U), 8943f, Rudolph Schildkrant.....Nov. 14, 1925
PROWLERS OF THE NIGHT
(U), 4390f, Fred Hume.....Dec. 18, 1926
PUPPETS
(FN), 7468f, Milton Sills.....July 3, 1926
PURE GRIT
(U), 4571f, Roy Stewart.....Jan. 5, 1924
PURITAN PASSIONS
(Hod), 6000f, Glenn Hunter.....Sept. 15, 1923
PURPLE HIGHWAY, THE
(Par), 6574f, Madge Kennedy.....Aug. 4, 1923

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QUALITY STREET
(MGM), 7193f, Marion Davies.....Nov. 12, 1927
QUATERBACK, THE
(Par), 7114f, Dix-Ralston.....Nov. 6, 1926
QUEEN OF DIAMONDS
(RKO), 5129f, Evelyn Brent.....Feb. 13, 1926
QUICKER'N' LIGHTNIN'
(Artclass), 5000f, Buffalo Bill, Jr.....June 6, 1925
QUICKSANDS
(Selz), 6306f, Chadwick-Dix.....Apr. 7, 1923
QUO VADIS
(FN), 8745f, Emil Jannings.....Feb. 28, 1925

R

RACING LUCK
(AE), 6000f, Monty Banks.....July 26, 1924
RAFFLES
(U), 5557f, House Peters.....May 16, 1925
RAG MAN, THE
(MG), 5883f, Jackie Coogan.....Nov. 22, 1924
RAG MAN, THE
(MG), 5968f, Jackie Coogan.....Mar. 14, 1925
RAGTIME
(FD), 6700f, John Bowers.....Sept. 3, 1927
RAINBOW TRAIL, THE
(Fox), 5251f, Tom Mix.....May 2, 1925
RAINMAKER, THE
(Par), 6055f, William Collier, Jr.....June 12, 1926
RAMBLIN' KID, THE
(U), 6305f, Hoot Gibson.....Oct. 20, 1923
RANGE TERROR, THE
(RKO), 4753f, Bob Custer.....Feb. 14, 1925
RANGER OF THE BIG PINES, THE
(Vita), 7032f, K. Harlan-H. Costello.....Aug. 8, 1925
RAPIDS, THE
(Hod), 4900f, Harry T. Morey.....June 30, 1923
RAGGED EDGE, THE
(Gold), 6800f, Mimi Palmeri.....June 16, 1923
RANSON'S FOLLY
(FN), 7322f, Barthelmess-Mackail.....May 29, 1926
RARIN' TO GO
(Artclass), 5000f, Buddy Roosevelt.....Aug. 2, 1924
RAWHIDE
(AE), 4460f, Buffalo Bill, Jr.....June 5, 1926
RECKLESS AGE, THE
(U), 6954f, Reginald Denny.....May 31, 1924
RECKLESS COURAGE
(Artclass), 4851f, Buddy Roosevelt.....May 2, 1925
RECKLESS LADY, THE
(FN), 7336f, Belle Bennett.....Feb. 13, 1926
RECOIL, THE
(MG), 7089f, Blythe-Hamilton.....July 12, 1924
RECOMPENSE
(WB), 7379f, Marie Prevost.....May 2, 1925
RE-CREATION OF BRIAN KENT, THE
(Prin), 6878f, Harlan-Chadwick.....Mar. 14, 1925
RED DICE
(PDC), 7357f, La Rocque-de la Motte.....May 1, 1926
RED HOT HOOF
(RKO), 4681f, Tom Tyler.....Nov. 13, 1926
RED HOT LEATHER
(U), 4555f, Jack Hoxie.....Nov. 27, 1926
RED HOT TIRES
(WB), 6660f, Monte Blue.....Nov. 7, 1925
RED LIGHTS
(Gold), 6841f, Marie Prevost.....Sept. 22, 1923
RED LILY, THE
(MG), 6975f, Bennett-Novarro.....Aug. 16, 1924
RED LOVE
(DDD), 6300f, John Lowell.....May 23, 1925
RED MILL, THE
(MGM), 6337f, Marion Davies.....Feb. 19, 1927
RED RAIDERS, THE
(FN), 7050f, Ken Maynard.....Oct. 15, 1927
RED WARNING, THE
(U), 4795f, Jack Hoxie.....Dec. 15, 1923

REDEEMING SIN, THE
(Vita), 6227f, Nazimova.....Jan. 31, 1925

REDHEADS PREFERRED
(Tif), 5300f, Raymond Hitchcock.....Jan. 15, 1927

REGULAR FELLOW, A
(Par), 5027f, Raymond Griffith.....Oct. 17, 1925

REGULAR SCOUT, A
(RKO), 5564f, Fred Thomson.....Nov. 29, 1926

REJECTED WOMAN, THE
(MG), 7761f, Ruben-Nagel.....May 3, 1924

REJUVENATION OF AUNT MARY, THE
(Pathe), 5844f, May Robson.....Aug. 6, 1927

RENO
(Gold), 7060f, Rupert Hughes prod.....
.....Dec. 22, 1923

RENO DIVORCE, A
(WB), 5492f, May McAvoy.....Oct. 29, 1927

RESTLESS WIVES
(Burr), 6000f, Doris Kenyon.....Feb. 16, 1924

RESURRECTION
(UA), 9120f, La Rocque-Del Rio.....Apr. 16, 1927

RETURN OF PETER GRIMM, THE
(Fox), 6960f, Janet Gaynor.....Nov. 20, 1926

REVELATION
(MG), 8752f, Viola Dana.....July 5, 1924

RICHARD THE LION-HEARTED
(AP&D), 7298f, Wallace Beery.....Nov. 3, 1923

RICH BUT HONEST
(Fox), 5480f, Nancy Nash.....June 4, 1927

RIDE 'EM HIGH
(Pathe), 4542f, Buddy Roosevelt.....Oct. 8, 1927

RIDE FOR YOUR LIFE
(U), 5310f, Hoot Gibson.....Mar. 1, 1924

RIDERS OF MYSTERY
(IPC), 5000f, Bill Cody.....May 2, 1925

RIDERS OF THE PURPLE SAGE
(Fox), 5578f, Tom Mix.....Mar. 21, 1925

RIDERS OF THE RANGE
(Tru), 5000f, sc.....May 12, 1923

RIDERS UP
(U), 4904f, Creighton Hale.....May 3, 1924

RIDGEWAY OF MONTANA
(U), 4843f, Jack Hoxie.....May 10, 1924

RIDIN' KID FROM POWDER RIVER, THE
(U), 5727f, Hoot Gibson (w).....Oct. 25, 1924

RIDIN' PRETTY
(U), 4812f, William Desmond.....Jan. 17, 1925

RIDIN' ROWDY, THE
(Pathe), 4794f, Buffalo Bill, Jr.....Apr. 23, 1927

RIDIN' THE WIND
(RKO), 7518f, Fred Thomson.....Oct. 24, 1925

RIDIN' THUNDER
(U), 4354f, Jack Hoxie.....May 16, 1925

RIP SNORTER
(Arrow), 4993f, Hatton.....Nov. 22, 1924

RISKY BUSINESS
(PDC), 6594f, Vera Reynolds.....Sept. 18, 1926

RITZY
(Par), 5306f, Betty Bronson.....June 25, 1927

ROAD TO GLORY, THE
(Fox), 5600f, May McAvoy.....Feb. 20, 1926

ROAD TO MANDALAY, THE
(MGM), 6551f, Chaney-L. Moran.....July 10, 1926

ROAD TO ROMANCE, THE
(MGM), Ramon Novarro.....Nov. 19, 1927

ROAD TO YESTERDAY, THE
(PDC), 9980f, Joseph Schildkraut.....
.....Dec. 12, 1925

ROARING ADVENTURE
(U), 4800f, Jack Hoxie.....Feb. 14, 1925

ROBIN HOOD
(UA), 10,000f, Douglas Fairbanks.....Oct. 28, 1923

ROCKING MOON
(PDC), 6013f, Lilyan Tashman.....Jan. 30, 1926

ROLLED STOCKINGS
(Par), 6247f, James Hall-Louise.....
Brooks.....July 30, 1927

ROLLING HOME
(U), 6831f, Denny-Nixon.....May 22, 1926

ROMANCE AND RUSTLERS
(Arrow), 4939f, Canutt (w).....Nov. 15, 1924

ROMANCE OF A MILLION DOLLARS
(Pref), 5300f, Glenn Hunter.....Aug. 7, 1926

ROMANCE RANCH
(Fox), 6417f, John Gilbert.....July 12, 1924

ROMEO MIXUP
(Arrow), Edmund Cobb.....1924

ROOKIES
(MGM), 6640f, Dane-Arthur.....May 7, 1927

ROSE OF PARIS
(U), 6362f, Mary Philbin.....Oct. 4, 1924

ROSE OF THE GOLDEN WEST
(FN), 6477f, Mary Astor.....Oct. 8, 1927

ROSE OF THE TENEMENTS
(RKO), 6678f, Shirley Mason.....Dec. 18, 1926

ROSE OF THE WORLD
(WB), 7506f, Patsy Ruth Miller.....Nov. 21, 1925

ROSITA
(UA), 8800f, Mary Pickford.....Sept. 15, 1923

ROUGED LIPS
(Metro), 5150f, Viola Dana.....Sept. 8, 1923

ROUGH AND READY
(U), 4409f, Hoxie-Ena Gregory.....Jan. 8, 1927

ROUGH HOUSE ROSIE
(Par), 5952f, Clara Bow.....June 4, 1927

ROUGH RIDERS

(Par), 12,071f, N. Beery-Bancroft.....
.....Mar. 19, 1927

ROUGH RIDIN'
(Artclass), 4670f, Buddy Roosevelt.....
.....Apr. 26, 1924

ROUGHNECK, THE
(Fox), 7500f, George O'Brien.....Dec. 13, 1924

RUBBER HEELS
(Par), 5614f, Ed Wynn.....July 16, 1927

RUBBER TIRES
(PDC), 6303f, Bessie Love.....Apr. 9, 1927

RUGGED WATER
(Par), 6015f, Wilson-W. Beery.....Aug. 8, 1925

RUGGLES OF RED GAP
(Par), 7500f, Ernest Torrence.....Sept. 22, 1923

RUNAWAY, THE
(Par), 6218f, Bow-Baxter.....May 8, 1926

RUNAWAY EXPRESS, THE
(U), 5865f, Jack Daugherty.....Aug. 28, 1926

RUNNING WILD
(Par), 6368f, W. C. Fields.....June 18, 1927

RUPERT OF HENTZAU
(Selz), 9400f, Hammerstein-Lytell.....July 21, 1923

RUSTLE OF SILK, THE
(Par), 6947f, Betty Compson.....May 19, 1923

RUSTLER'S RANCH
(U), 5230f, Art Acord.....June 5, 1926

RUSTLING FOR CUPID
(Fox), 4835f, George O'Brien.....May 8, 1926

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ST. ELMO
(Fox), 6000f, John Gilbert.....Aug. 18, 1923

SACKCLOTH AND SCARLET
(Par), 6732f, Alice Terry.....Apr. 11, 1925

SADDLE HAWK, THE
(U), 4419f, Hoot Gibson.....Mar. 7, 1925

SAILOR IZZY MURPHY
(WB), 6020f, George Jessel.....Dec. 10, 1927

SAILOR'S SWEETHEART, A
(WB), 5655f, Fazenda-Cook.....Oct. 15, 1927

SAINTED DEVIL, THE
(Par), 8633f, Rudolph Valentino.....Dec. 6, 1924

SALLY
(FN), 8636f, Colleen Moore.....Mar. 28, 1925

SALLY, IRENE AND MARY
(MGM), 5564f, sc.....Dec. 19, 1925

SALLY OF THE SAWDUST
(UA), 9500f, Griffith prod.....Aug. 15, 1925

SALOME OF THE TENEMENTS
(Par), 7017f, Goudal-Tearle.....Mar. 7, 1925

SALOMY JANE
(Par), 6270f, Jacqueline Logan.....Sept. 15, 1923

SALVATION HUNTERS, THE
(UA), 5930f, George K. Arthur.....Feb. 14, 1925

SANDRA
(FN), 7794f, Barbara LaMarr.....Dec. 6, 1924

SANDY
(Fox), 7850f, Madge Bellamy.....Apr. 17, 1926

SAN FRANCISCO NIGHTS
(Gotham), 7000f, Percy Marmont.....Dec. 24, 1927

SANTA FE TRAIL
(Arrow), Historical serial, 15 parts.....
.....Aug. 11, 1923

SATAN IN SABLES
(WB), 7260f, Lowell Sherman.....Oct. 31, 1925

SATAN TOWN
(Pathe), 5460f, Harry Carey.....Aug. 14, 1926

SATIN GIRL, THE
(GA), 5591f, Mabel Forrest.....Dec. 8, 1923

SATIN WOMAN, THE
(Lumas), 7r, Mrs. Wallace Reid.....Aug. 13, 1927

SAWDUST TRAIL, THE
(U), 5599f, Hoot Gibson.....July 19, 1924

SAY IT AGAIN
(Par), 5577f, Dix-Alyce Mills.....June 19, 1926

SCANDAL PROOF
(Fox), 4400f, Shirley Mason.....June 6, 1925

SCAR HANAN
(RKO), 4684f, Yakima Canutt.....Mar. 28, 1925

SCARAMOUCHE
(Metro), 9600f, Rex Ingram prod.....Oct. 13, 1923

SCARLET HONEYMOON, THE
(Fox), 5080f, Shirley Mason.....Mar. 14, 1925

SCARLET LETTER, THE
(MGM), 9000f, Lillian Gish.....Aug. 21, 1926

SCARLET LILY, THE
(FN), 6000f, Katherine MacDonald.....
.....July 21, 1923

SCARLET SAINT, THE
(FN), 6830f, Astor-L. Hughes.....Nov. 21, 1925

SCHOOL FOR WIVES
(Vita), 6182f, Tearle-Holmquist.....Apr. 11, 1925

SCRAPPIN' KID, THE
(U), 4664f, Art Acord.....Dec. 5, 1925

SEA BEAST, THE
(WB), 10,250f, John Barrymore.....Jan. 30, 1926

SEA HAWK, THE
(FN), 12045f, Milton Sills.....June 14, 1924

SEA HORSES
(Par), 6565f, Holt-Vidor.....Mar. 6, 1926

SEA TIGER, THE
(FN), 5606f, Milton Sills.....May 14, 1927

SEA WOLF, THE
(PDC), 6763f, Ralph W. Ince.....July 10, 1926

SECOND HAND LOVE
(Fox), Buck Jones.....Oct. 20, 1923

SECOND YOUTH
(MG), 6169f, sc.....Apr. 19, 1924

SECRET ORDERS
(RKO), 5486f, Evelyn Brent.....Apr. 17, 1926

SECRET STUDIO, THE
(Fox), 5870f, Olive Borden.....June 25, 1927

SECRETS
(FN), 8345f, Norma Talmadge.....Apr. 5, 1924

SECRETS OF THE NIGHT
(U), 6138f, Kirkwood-Bellamy.....Dec. 20, 1924

SEE YOU IN JAIL
(FN), 5800f, Jack Mulhall.....Apr. 23, 1927

SELF-MADE FAILURE, A
(FN), 7845f, Ben Alexander.....June 28, 1924

SENOR DAREDEVIL
(FN), 6326f, Ken Maynard.....July 10, 1926

SENORITA
(Par), 6634f, Bebe Daniels.....May 14, 1927

SENSATION SEEKERS
(U), 7015f, Billie Dove.....Jan. 29, 1927

SERENADE
(Par), 5209f, Adolphe Menjou.....Dec. 24, 1927

SERVICE FOR LADIES
(Par), 6170f, Menjou-Kathryn Carver.....
.....Sept. 3, 1927

SET UP, THE
(U), 4600f, Art Acord.....Apr. 3, 1926

SEVEN CHANCES
(MG), 5113f, Buster Keaton.....Mar. 28, 1925

SEVEN DAYS
(PDC), 6974f, Lillian Rich.....Sept. 12, 1925

SEVEN KEYS TO BALDPATE
(Par), 6648f, Douglas MacLean.....Nov. 14, 1925

SEVEN SINNERS
(WB), 6927f, Prevost-Brook.....Dec. 19, 1925

7TH HEAVEN
(Fox), 8000f, Gaynor-Farrell.....May 28, 1927

SEVENTH BANDIT, THE
(Pathe), 5353f, Harry Carey.....Apr. 3, 1926

SHADOW OF THE EAST
(Fox), 5874f, sc.....Feb. 16, 1924

SHADOW OF THE LAW, THE
(AE), 4526f, Clara Bow.....Mar. 20, 1926

SHADOWS OF PARIS
(Par), 6549f, Pola Negri.....Mar. 1, 1924

SHADOWS OF THE NORTH
(U), 4943f, William Duncan.....Aug. 25, 1923

SHAMEFUL BEHAVIOR
(Pref), 5218f, Edith Roberts.....Oct. 30, 1926

SHAMROCK HANDICAP, THE
(Fox), 5685f, Janet Gaynor.....May 22, 1926

SHANGHAI BOUND
(Par), 5515f, Dix-Brian.....Nov. 12, 1927

SHANGHAIED
(RKO), 5998f, Ralph Ince.....Aug. 20, 1927

SHATTERED REPUTATIONS
(LB), 5000f, Johnny Walker.....Oct. 27, 1923

SHE WOLVES
(Fox), 5783f, Rubens-Mulhall.....May 9, 1925

SHEPHERD KING, THE
(Fox), 8500f, sc.....Dec. 22, 1923

SHERIFF OF SUN DOG
(Arrow), 4949f, William Fairbanks.....
.....June 2, 1923

SHERLOCK, JR.
(MG), 4065f, Buster Keaton.....May 17, 1924

SHE'S A SHEIK
(Par), 6015f, Bebe Daniels.....Nov. 26, 1927

SHIELD OF HONOR, THE
(U), 6172f, Neil Hamilton.....Dec. 17, 1927

SHIFTING SANDS
(Hod), 5308f, Peggy Hylan.....Oct. 20, 1923

SHIPWRECKED
(PDC), 5565f, Seena Owen.....July 3, 1926

SHOCK PUNCH, THE
(Par), 6151f, Richard Dix.....May 23, 1925

SHOOTING OF DAN MCGREW
(Metro), 6318f, Barbara LaMarr.....Apr. 12, 1924

SHORE LEAVE
(FN), 6856f, Richard Barthelmess.....Oct. 3, 1925

SHOW, THE
(MGM), 6309f, Gilbert-Adoree.....Mar. 19, 1927

SHOW-OFF, THE
(Par), 6196f, Ford Sterling.....Sept. 11, 1926

SHRIEK OF ARABY, THE
(AP&D), 4150f, Sennett-Turpin.....Apr. 28, 1923

SIBERIA
(Fox), 6950f, Rubens-Lowe.....Apr. 24, 1926

SIDE SHOW OF LIFE, THE
(Par), 7511f, Ernest Torrence.....Aug. 2, 1924

SIEGE
(U), 6424f, Valli-O'Brien.....June 20, 1925

SIEGFRIED
(Ufa), 9000f, foreign cast.....Sept. 12, 1925

SIGN OF THE CACTUS, THE
(U), 4938f, Jack Hoxie.....Jan. 10, 1925

SIGNAL TOWER, THE
(U), 6714f, Jewel prod.....May 24, 1924

SIGNED
(Fox), 5790f, Blanche Sweet.....July 16, 1927

SILENCE
(PDC), 7518f, Vera Reynolds.....June 5, 1926

SILENT ACCUSER, THE
(MG), 5883f, Peter the Great (Dog).....
.....Nov. 9, 1924

SILENT COMMAND, THE
(Fox), Edmund Lowe.....Sept. 15, 1923

SILENT HERO, THE
(Ray), 5502f, Robert Frazer.....Aug. 20, 1927

SILENT LOVER, THE
(FN), 6500f, Milton Sills.....Dec. 4, 1926

SILENT PARTNER, THE
(Par), 5806f, Leatrice Joy.....Sept. 1, 1923

SILENT RIDER, THE
(U), 5808f, Hoot Gibson.....Dec. 25, 1926

SILENT SANDERSON
(PDC), 4841f, Harry Carey.....June 20, 1925

SILK STOCKING SAL
(RKO), 5367f, Evelyn Brent.....Jan. 3, 1925

SILK STOCKINGS
(U), 5947f, Laura LaPlante.....Aug. 20, 1927

SILENT STRANGER, THE
(RKO), 5090f, Fred Thomson.....Apr. 19, 1924

SILENT WATCHER, THE
(FN), 7576f, Glenn Hunter (d).....Oct. 18, 1924

SILKEN SHACKLES
(WB), 6061f, Irene Rich.....June 5, 1926

SILVER COMES THROUGH
(RKO), 5476f, Fred Thomson.....May 28, 1927

SILVER VALLEY
(Fox), 5390f, Tom Mix.....Oct. 29, 1927

SIMON THE JESTER
(PDC), 6168f, Eugene O'Brien.....Nov. 28, 1925

SIMPLE SIS
(WB), 6218f, Fazenda-Clyde Cook.....June 11, 1927

SIN CARGO
(Tif), 6100f, Shirley Mason.....Dec. 11, 1926

SINGER JIM McKEE
(Par), 7008f, William S. Hart.....Apr. 12, 1924

SINGLE WIVES
(FN), 7526f, Griffith-Sills.....Aug. 9, 1924

SINNERS IN HEAVEN
(Par), 6881f, Daniels-Dix.....Sept. 20, 1924

SINNERS IN SILK
(MG), 5750f, Menjou-Boardman.....Aug. 30, 1924

SIR LUMBERJACK
(RKO), 5146f, Lefty Flynn.....Apr. 24, 1926

SIREN OF SEVILLE, THE
(PDC), 6724f, Priscilla Dean.....Nov. 29, 1924

SIX CYLINDER LOVE
(Fox), 7000f, Ernest Truex.....Dec. 22, 1923

SIX DAYS
(Gold), 8010f, Corinne Griffith.....Sept. 29, 1923

SIX-FIFTY, THE
(U), 5100f, Niles Welch.....Oct. 6, 1923

SIX SHOOTIN' ROMANCE, A
(U), 4837f, Jack Hoxie.....Jan. 23, 1926

SIXTH COMMANDMENT, THE
(AE), 5214f, sc.....1924

SIXTY CENTS AN HOUR
(Par), 5632f, Walter Hiers.....May 26, 1923

SKINNER'S DRESS SUIT
(U), 6887f, Denny-LaPlante.....Dec. 26, 1925

SKYROCKET, THE
(AE), 7350f, Peggy Hopkins Joyce.....Jan. 23, 1926

SLAVE OF DESIRE
(Gold), 6675f, sc.....Dec. 15, 1923

SLAVE OF FASHION, A
(MGM), 5906f, Shearer-Cody.....Aug. 1, 1925

SLIGHTLY USED
(WB), 6412f, McAvoy-Nagel.....Sept. 24, 1927

SKEDADDLE GOLD
(Pathe), 4562f, Wally Wales.....Aug. 6, 1927

SLAVES OF BEAUTY
(Fox), 5412f, sc.....June 11, 1927

SLIDE, KELLY, SLIDE
(MGM), 7865f, William Haines.....Apr. 2, 1927

SMILE, BROTHER, SMILE
(FN), 6548f, Mulhall-Mackaill.....Sept. 17, 1927

SMOOTH AS SATIN
(RKO), 6903f, Evelyn Brent.....July 4, 1925

SMOLDERING FIRES
(U), 7356f, Frederick-LaPlante.....Dec. 13, 1924

SNOB, THE
(MG), 6315f, sc, (d).....Nov. 8, 1924

SNOB BUSTER, THE
(Ray), 4970f, Reed Howes.....Aug. 22, 1925

SNOW BRIDE, THE
(Par), 6000f, Alice Brady.....May 26, 1923

SNOWBOUND
(Tif), 5182f, Betty Blythe.....July 30, 1927

SO BIG
(FN), 8501f, Colleen Moore.....Jan. 17, 1925

SO THIS IS MARRIAGE
(MG), 6300f, Nagel-Boardman-Cody.....Jan. 3, 1925

SO THIS IS PARIS
(WB), 6135f, Monte Blue.....Sept. 4, 1926

SOCIAL CELEBRITY, A
(Par), 6025f, Menjou-Brooks.....May 1, 1926

SOCIAL CODE
(Metro), 5000f, Premier prod.....Oct. 6, 1923

SOCIAL HIGHWAYMAN, THE
(WB), 6107f, Dorothy Devore.....June 26, 1926

SOCIETY SCANDAL, A
(Par), 6433f, Gloria Swanson.....Mar. 22, 1924

SODA WATER COWBOY
(Pathe), 4546f, Wally Wales.....Oct. 1, 1927

SOFT CUSHIONS
(Par), 7000f, Douglas MacLean.....Aug. 27, 1927

SOME PUNKINS
(Chad), 6500f, Charles Ray.....Dec. 26, 1925

SON OF HIS FATHER, THE
(Par), 6925f, Bessie Love.....Oct. 10, 1925

SON OF THE SAHARA, THE
(FN), 7990f, sc.....May 24, 1924

SON OF THE SHEIK, THE
(UA), 6685f, Valentino-Banky.....Aug. 7, 1926

SONG AND DANCE MAN, THE
(Par), 6997f, T. Moore-B. Love.....Feb. 13, 1926

SONG OF LOVE, THE
(FN), 8000f, Norma Talmadge.....Jan. 19, 1924

SONORA KID, THE
(RKO), 4565f, Tom Tyler.....Mar. 5, 1927

SORRELL AND SON
(UA), 9000f, H. B. Warner-Nilsson.....Nov. 19, 1927

SORROWS OF SATAN, THE
(Par), 11,000f, Menjou-Dempster.....Oct. 23, 1926

SO'S YOUR OLD MAN
(Par), 6347f, W. C. Fields.....Nov. 20, 1926

SOUL FIRE
(FN), 8262f, Richard Barthelmess.....May 16, 1925

SOUL MATES
(MGM), 6073f, Pringle-Lowe.....Jan. 16, 1926

SOUL'S AWAKENING, A
(C&C), 6000f, Flora LeBreton.....Sept. 6, 1924

SOULS FOR SABLES
(Tif), 600f, Windsor-E. O'Brien.....Sept. 5, 1925

SPANGLES
(U), 5633f, Marian Nixon.....Nov. 6, 1926

SPANISH DANCER, THE
(Par), 8424f, Pola Negri.....Oct. 20, 1923

SPARROWS
(UA), 6 reels, Mary Pickford.....Oct. 9, 1926

SPEED KING
(Gst), 5000f, Richard Talmadge.....Feb. 10, 1923

SPEED LIMIT, THE
(Gotham), 5675f, Raymond McKee.....Mar. 27, 1926

SPEED SPOOKE, THE
(Burr), 6900f, Johnny Hines.....Aug. 30, 1924

SPEED WILD
(RKO), 4700f, Lefty Flynn.....May 23, 1925

SPEEDING VENUS, THE
(PDC), 5560f, Priscilla Dean.....July 24, 1926

SPIRIT OF THE U. S. A., THE
(RKO), 8312f, Emory Johnson prod.....May 31, 1924

SPITFIRE
(AE), 6109f, sc.....July 5, 1924

SPLENDID CRIME, THE
(Par), 6069f, Bebe Daniels.....Jan. 2, 1926

SPLENDID ROAD, THE
(FN), 7646f, Nilsson-Frazer.....Dec. 19, 1925

SPOILERS, THE
(Gold), 8928f, Hampton prod.....July 7, 1923

SPOOK RANCH
(U), 5147f, Hoot Gibson.....May 2, 1925

SPORTING CHANCE, THE
(Tif), 6696f, Dorothy Phillips.....July 11, 1925

SPORTING LIFE
(U), 6709f, B. Lytell-M. Nixon.....Sept. 26, 1925

SPORTING VENUS, THE
(MG), 5928f, Sweet-Colman.....May 23, 1925

SPORTING YOUTH
(U), 6712f, Reginald Denny.....Feb. 2, 1924

SPOTLIGHT, THE
(Par), 4866f, Esther Ralston.....Dec. 3, 1927

SPRING FEVER
(MGM), 6705f, William Haines.....Dec. 10, 1927

SPUDS
(Pathe), 4930f, Larry Semon.....Apr. 9, 1927

STAGE MADNESS
(Fox), 5620f, Virginia Valli.....Jan. 29, 1927

STAGE STRUCK
(Par), 6691f, Gloria Swanson.....Nov. 28, 1925

STAR DUST TRAIL, THE
(Fox), 4686f, Shirley Mason.....Mar. 7, 1925

STARK LOVE
(Par), 6203f, Forrest James.....Mar. 19, 1927

STEADFAST HEART, THE
(Hod), 7000f, sc.....Nov. 24, 1923

STEEL PREFERRED
(PDC), 6717f, Vera Reynolds.....Jan. 9, 1926

STEEL TRAIL, THE
(U), serial, 15 parts, Duncan.....Aug. 11, 1923

STEELE OF THE ROYAL MOUNTED
(Vita), 5700f, Bert Lytell.....June 27, 1925

STELLA DALLAS
(UA), 10,157f, Colman-Bennett.....Nov. 28, 1925

STELLA MARIS
(U), 5786f, Mary Philbin.....Jan. 30, 1926

STEPHEN STEPS OUT
(Par), 5153f, Doug. Fairbanks, Jr.....Dec. 1, 1923

STEPPING ALONG
(FN), 7 reels, Johnny Hines.....Nov. 27, 1926

STILL ALARM, THE
(U), 7207f, Helen Chadwick.....Jan. 9, 1926

STOLEN BRIDE, THE
(FN), 7179f, Billie Dove.....Sept. 3, 1927

STOLEN SECRETS
(U), 4742f, Herbert Rawlinson.....Mar. 22, 1924

STOP FLIRTING
(PDC), 5161f, Wanda Hawley.....June 27, 1925

STOP, LOOK AND LISTEN
(Pathe), 5305f, Larry Semon.....Jan. 23, 1926

STORM BREAKER, THE
(U), 6064f, House Peters.....Sept. 19, 1925

STORM DAUGHTER, THE
(U), 5303f, Priscilla Dean.....Apr. 19, 1924

STORMY SEAS
(AE), 4803f, J. P. McGowan.....July 21, 1923

STORY WITHOUT A NAME
(Par), 5912f, Ayres-Moreno.....Oct. 18, 1924

STRANDED
(Sterling), 5414f, Shirley Mason.....Sept. 10, 1927

STRANDED IN PARIS
(Par), 6106f, Bebe Daniels.....Dec. 18, 1926

STRANGER, THE
(Par), 6660f, Richard Dix.....Feb. 16, 1924

STREET OF FORGOTTEN MEN, THE
(Par), 6366f, Marmont-Brian.....Aug. 1, 1925

STRONG MAN, THE
(FN), 6882f, Harry Langdon.....Sept. 18, 1926

STUDENT PRINCE, THE
(MGM), 9541f, Novarro-Shearer.....Sept. 24, 1927

SUBSTITUTE WIFE, THE
(Arrow), 6580f, Jane Novak.....Oct. 31, 1925

SUBWAY SADIE
(FN), 6727f, Mackaill-Mulhall.....Sept. 25, 1926

SUMMER BACHELORS
(Fox), 6782f, Madge Bellamy.....Jan. 1, 1927

SUN DOG TRAILS
(Arrow), William Fairbanks.....1923

SUNDOWN
(FN), 9000f, sc (w).....Oct. 25, 1924

SUNNY SIDE UP
(PDC), 5994f, Vera Reynolds.....July 17, 1926

SUNRISE
(Fox), 10r, O'Brien-Gaynor.....Oct. 1, 1927

SUN-UP
(MGM), 5819f, Starke-Nagel.....Aug. 29, 1925

SUNSET DERBY, THE
(FN), 5000f, Mary Astor.....July 2, 1927

SUPER SPEED
(Ray), 5227f, Reed Howes.....Feb. 3, 1925

SURGING SEAS
(Steiner), 4700f, Charles Hutchin-son.....Apr. 26, 1924

SURRENDER
(U), 8249f, Mary Philbin.....Nov. 12, 1927

SUZANNA
(AP&D), 8000f, Mabel Normand.....Mar. 3, 1923

SWAN, THE
(Par), 5889f, Adolphe Menjou.....Mar. 14, 1925

SWEET ROSIE O'GRADY
(Col), 6108f, Shirley Mason.....Oct. 2, 1926

SWIM, GIRL, SWIM
(Par), 6124f, Bebe Daniels.....Sept. 17, 1927

SWORDS AND THE WOMAN
(FBO), 6000f, Pedro DeCordoba.....July 12, 1924

SYNCPATISING SUE
(FN), 6770f, Corinne Griffith.....Nov. 20, 1926

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TAILOR MADE MAN
(UA), 8649f, Charles Ray.....Dec. 9, 1923

TAKE IT FROM ME
(U), 6649f, Reginald Denny.....Oct. 16, 1926

TALES OF A THOUSAND AND ONE NIGHTS
(HDD), 6800f, sc.....Feb. 14, 1925

TALKER, THE
(FN), 7861f, Nilsson-Stone.....May 23, 1925

TAMING THE WEST
(U), 5340f, Hoot Gibson.....Feb. 28, 1925

TANGO CAVALIER, THE
(Aywon), George Larkin.....Nov. 3, 1923

TARTUFFE, THE HYPOCRITE
(Ufa), 6053f, Emil Jannings.....Sept. 3, 1927

TARZAN OF THE GOLDEN LION
(RKO), 5807f, James Pierce.....Apr. 2, 1927

TAXI DANCER, THE
(MGM), 6203f, Joan Crawford.....Mar. 12, 1927

TAXI! TAXI!
(U), 7173f, Horton-Nixon.....Feb. 19, 1927

TEA FOR THREE
(MGM), 6150f, Cody-Pringle.....Nov. 12, 1927

TEARIN' INTO TROUBLE
(Pathe), 4453f, Wally Wales.....Mar. 5, 1927

TEA WITH A KICK
(AE), 5950f, sc.....Sept. 8, 1923

TEARIN' LOOSE
(Artclass), 5000f, Wally Wales.....June 13, 1925

TEARING THROUGH
(RKO), 4714f, Richard Talmadge.....May 9, 1925

TEASER, THE
(U), 6800f, Laura LaPlante.....May 30, 1925

TEMPLE OF VENUS, THE
(Fox), 8000f, sc.....Nov. 10, 1923

TEMPORARY MARRIAGE
(Prin), 7000f, Kenneth Harlan.....May 5, 1923

TEMPRESS, THE
(MGM), 8221f, Garbo-Moreno.....Oct. 23, 1926

TEN COMMANDMENTS, THE
(Par), 12,000f, sc, C. B. deMille prod.....Jan. 5, 1924

TELEPHONE GIRL, THE
(Par), 5455f, Madge Bellamy.....May 21, 1927

TELL IT TO SWEENEY
(Par), 6006f, Conklin-Bancroft.....Oct. 22, 1927

TELL IT TO THE MARINES
(MGM), 8800f, Chaney-Haines.....Jan. 1, 1927

TENDER HOUR, THE
(FN), 7400f, Dove-Lyon.....May 28, 1927

TEN MODERN COMMANDMENTS
(Par), 6497f, Esther Ralston.....July 23, 1927

TERROR, THE
(U), 4862f, Art Acord.....July 10, 1926

TESS OR THE D'URBERVILLES
(MG), 7500f, Blanche Sweet.....Aug. 9, 1924

TESS OF THE STORM COUNTRY
(UA), 10,000f, Mary Pickford.....Nov. 25, 1923

TESSIE
(Arrow), 6800f, McAvoy-Agnew.....Oct. 10, 1925

TEXAS BEARCAT, THE
(RKO), 4770f, Sally Rand.....May 16, 1925

TEXAS STEER, THE
(U), 6259f, Hoot Gibson.....Sept. 25, 1926

TEXAS TRAIL, THE
(PDC), 4720f, Harry Carey.....July 18, 1925

THANK YOU
(Fox), 6900f, G. O'Brien-Logan.....Oct. 3, 1925

THAT DEVIL QUEMADO
(RKO), 4720f, Fred Thomson.....Apr. 18, 1925

THAT FRENCH LADY
(Fox), 5470f, Shirley Mason.....Aug. 16, 1924

THAT MAN JACK
(RKO), 5032f, Bob Custer.....July 25, 1925

THAT MODEL FROM PARIS
(Tit), 6200f, Marceline Day.....Sept. 18, 1926

THAT ROYLE GIRL
(Par), 10,253f, Carol Dempster.....Jan. 23, 1926

THAT'S MY BABY
(Par), 6805f, Douglas MacLean.....Apr. 24, 1926

THERE'S MILLIONS IN IT
(RKO), 6000f, sc.....June 28, 1924

THIEF OF BAGDAD, THE
(Douglas Fairbanks), 12,000f.....Mar. 29, 1924

THIEF OF PARADISE
(FN), 7231f, Sam Goldwyn prod.....Jan. 24, 1925

THIRD DEGREE, THE
(WB), 7647f, Dolores Costello.....Jan. 8, 1927

THIRTEENTH HOUR, THE
(MGM), 5252f, Lionel Barrymore.....Dec. 3, 1927

THIS FREEDOM
(Fox), 7000f, sc.....Dec. 8, 1928

THOSE WHO DANCE
(FN), 7312f, Thomas H. Ince prod.....June 21, 1924

THOSE WHO JUDGE
(Banner), 5700f, sc.....Aug. 2, 1924

THREE AGES
(Metro), 5251f, Buster Keaton.....Sept. 8, 1923

THREE BAD MEN
(Fox), 8000f, George O'Brien.....Aug. 28, 1926

THREE FACES EAST
(PDC), 7419f, Jetta Goudal.....Feb. 20, 1926

THREE HOURS
(FN), 5760f, Corinne Griffith.....Apr. 16, 1927

THREE MILES UP
(U), 4041f, Al Wilson.....July 9, 1927

THREE O'CLOCK IN THE MORNING
(Burr), 6293f, Constance Binney.....Feb. 23, 1924

THREE'S A CROWD
(FN), 5668f, Harry Langdon.....Oct. 8, 1927

THREE WEEKS
(Gold), 7540f, Pringle-Nagle.....Apr. 12, 1924

THREE WISE CROOKS
(RKO), 6074f, Evelyn Brent.....Oct. 17, 1925

THREE WISE FOOLS
(Gold), 6946f, Claude Gillingwater.....July 14, 1923

THREE WOMEN
(WB), 8200f, Lubitsch prod.....Sept. 27, 1924

THRILL CHASER, THE
(U), 5196f, Hoot Gibson.....Dec. 1, 1923

THROUGH THE DARK
(Gold), 7999f, Colleen Moore.....Jan. 19, 1924

THRU THE FLAMES
(Gst), 5000f, Richard Talmadge.....June 30, 1923

THUNDER MOUNTAIN
(Fox), 7500f, Madge Bellamy.....Oct. 10, 1925

THUNDERGATE
(FN), 6565f, Owen Moore.....Dec. 15, 1923

THUNDERING DOWN
(U), 6000f, Jewel prod.....Oct. 6, 1923

THUNDERING HERD, THE
(Par), 7187f, Holt-Wilson.....Mar. 7, 1925

THY NAME IS WOMAN
(Metro), 9087f, Barbara LaMarr.....Mar. 1, 1924

TIDES OF PASSION
(Vita), 6279f, Mae Marsh.....May 2, 1925

TIGER ROSE
(WB), 8000f, Lenore Ulrich.....Dec. 15, 1923

TIGER LOVE
(Par), 5325f, Melford prod.....June 28, 1924

TILLIE THE TOILER
(MGM), 6160f, Marion Davies.....June 11, 1927

TIMBER WOLF, THE
(Fox), 4809f, Buck Jones.....Sept. 19, 1925

TIME, THE COMEDIAN
(MGM), 4757f, Busch-Cody.....Dec. 26, 1925

TIMES HAVE CHANGED
(Fox), 5082f, William Russell.....Oct. 5, 1923

TIME TO LOVE
(Par), 4926f, Raymond Griffith.....July 9, 1927

TIMID TERROR, THE
(RKO), 4872f, George O'Hara.....Dec. 25, 1926

TIN GODS
(Par), 8568f, Meighan-Adoree.....Oct. 2, 1926

TIN HATS
(MGM), 6598f, Nagel-Windsor.....Dec. 4, 1926

TIPPED OFF
(Play), 4284f, sc.....Nov. 3, 1923

TO THE LADIES
(Par), 6268f, Helen Jerome Eddy.....Dec. 8, 1923

TO THE LAST MAN
(Par), 6965f, Richard Dix.....Sept. 8, 1923

TOMBOY, THE
(Chad), 6 r, Devore-Rawlinson.....Jan. 3, 1925

TOMORROW'S LOVE
(Par), 5842f, Agnes Ayres.....Jan. 24, 1925

TOO MANY KISSES
(Par), 5759f, Richard Dix.....Mar. 14, 1925

TOO MUCH MONEY
(FN), 7600f, Nilsson-L. Stone.....Jan. 30, 1926

TOO MUCH YOUTH
(Gerson), 4800f, Richard Holt.....Feb. 21, 1925

TOP OF THE WORLD, THE
(FN), 7167f, Anna Q. Nilsson.....Feb. 28, 1925

TOPSY AND EVA
(UA), 7456f, Duncan Sisters.....Aug. 13, 1927

TORNADO, THE
(U), 6375f, House Peters.....Nov. 15, 1924

TORRENT, IBANEZ
(MGM), 6769f, Cortez-Garbo.....Mar. 20, 1926

TOUGH GUY, THE
(RKO), 5454f, Fred Thomson.....Apr. 3, 1926

TOWER OF LIES, THE
(MGM), 6849f, Shearer-Chaney.....Oct. 10, 1925

TRACKED IN THE SNOW COUNTRY
(WB), 7139f, Rin Tin Tin.....Aug. 1, 1925

TRACKED BY THE POLICE
(WP), 5813f, Rin-Tin-Tin.....May 21, 1927

TRAFFIC COP, THE
(RKO), 5195f, Lefty Flynn.....Feb. 27, 1926

TRAFFIC IN HEARTS
(CBC), 5549f, Mildred Harris.....July 12, 1924

TRAIL RIDER, THE
(Fox), 4752f, Buck Jones.....Feb. 21, 1925

TRAMP, TRAMP, TRAMP
(FN), 5830f, Harry Langdon.....June 12, 1926

TRANSCONTINENTAL LIMITED, THE
(Chad), 6400f, Johnnie Walker.....Mar. 6, 1926

TRILBY
(FN), 7321f, R. W. Tully prod.....Aug. 4, 1923

TRIPLE ACTION
(U), 4800f, Pete Morrison.....Nov. 7, 1925

TRIP TO CHINATOWN, A
(Fox), 5594f, Margaret Livingston.....June 26, 1926

TRIUMPH
(Par), 8292f, Cecil DeMille prod.....May 3, 1924

TROUBLE BUSTER, THE
(Steiner), 5000f, Leo Maloney.....Feb. 21, 1925

TROUBLE SHOOTER, THE
(Fox), 5702f, Tom Mix.....May 17, 1924

TROUBLE WITH WIVES, THE
(Par), 6489f, Vidor-F. Sterling.....Aug. 15, 1925

TROUBLES OF A BRIDE
(Fox), 4915f, sc.....Dec. 27, 1924

TRUE AS STEEL
(MG), 6454f, Rupert Hughes prod.....June 28, 1924

TRUNK MYSTERY, THE
(Pathe), 4338f, Charles Hutchinson.....June 11, 1927

TRUTH ABOUT WIVES, THE
(Selz), 5973f, Betty Blythe.....June 9, 1923

TRY AND GET IT
(Hod), 5607f, Bryant Washburn.....Apr. 12, 1924

TUMBLEWEEDS
(UA), 7254f, William S. Hart.....Jan. 2, 1926

TUMBLING RIVER
(Fox), 4675f, Tom Mix.....Aug. 27, 1927

TURNED UP
(Steiner), 4990f, Charles Hutchinson.....Sept. 27, 1924

TURMOIL, THE
(U), 7000f, Tarkington novel.....June 7, 1924

TWELVE MILES OUT
(MGM), 7899f, John Gilbert.....July 30, 1927

TWENTY DOLLARS A WEEK
(Selz), 5900f, George Arliss.....June 21, 1924

TWENTY-ONE
(FN), 6560f, Richard Barthelmess.....Dec. 1, 1923

TWINKLETOES
(FN), 7833f, Colleen Moore.....Jan. 1, 1927

TWISTED TRIGGERS
(AE), 4470f, Wally Wales.....Aug. 7, 1926

TWO ARABIAN NIGHTS
(UA), 8250f, William Boyd.....Oct. 29, 1927

TWO CAN PLAY
(AE), 5465f, Clara Bow.....Apr. 24, 1926

TWO GIRLS WANTED
(Fox), 6293f, Gaynor-Tryon.....Oct. 15, 1927

TWO-GUN MAN, THE
(RKO), 5139f, Fred Thomson.....July 24, 1926

TWO-GUN OF THE TUMBLEWEED
(Pathe), 5670f, Leo Maloney.....July 23, 1927

U

UNCLE TOM'S CABIN
(U), 12,000f, sc.....Nov. 12, 1927

UNDERSTANDING HEART, THE
(MGM), 6657f, Joan Crawford.....May 14, 1927

UNDER THE RED ROBE
(Hod-Cos), 12,000f.....Nov. 24, 1923

UNDER THE ROUGE
(AE), 6055f, Percy-T. Moore.....Aug. 1, 1925

UNDER WESTERN SKIES
(U), 6352f, Norman Kerry.....July 10, 1926

UNDERWORLD
(Par), 7643f, George Bancroft.....Sept. 3, 1927

UNEASY PAYMENTS
(RKO), 4770f, Alberta Vaughn.....Feb. 12, 1927

UNGUARDED HOUR, THE
(FN), 6613f, Sills-Kenyon.....Dec. 5, 1925

UNGUARDED WOMEN
(Par), 6051f, Daniels-Dix.....July 5, 1924

UNHOLY THREE, THE
(MGM), 6948f, Chaney-Busch.....Aug. 15, 1925

UNINVITED GUEST, THE
(Metro), 6145f, Jean Tolley.....Mar. 8, 1924

UNKNOWN CAVALIER, THE
(FN), 6595f, Ken Maynard.....Nov. 6, 1926

UNKNOWN PURPLE, THE
(Tru), 6950f, Henry B. Walthall.....Dec. 8, 1923

UNKNOWN SOLDIER, THE
(PDC), 7979f, Charles Emmett Mack.....June 12, 1926

UNKNOWN, THE
(MGM), 5517f, Chaney-Kerry.....June 18, 1927

UNNAMED WOMAN, THE
(Arrow), 6300f, Katherine MacDonal.....Oct. 24, 1925

UNSEEING EYES
(Hod), 8500f, Lionel Barrymore.....Nov. 3, 1923

UNTAMABLE, THE
(U), 4767f, Gladys Walton.....Sept. 8, 1923

UNTAMED LADY, THE
(Par), 6132f, Gloria Swanson.....Apr. 3, 1926

UNTAMED YOUTH
(RKO), 5000f, Ralph Lewis.....May 10, 1924

UP IN MABEL'S ROOM
(PDC), 6345f, Prevost-Ford.....June 26, 1926

UPSTAGE
(MGM), 6048f, Norma Shearer.....Nov. 27, 1926

UPSTREAM
(Fox), 5510f, Nancy Nash.....Feb. 12, 1927

UP THE LADDER
(U), 5922f, Virginia Valli.....Jan. 31, 1925

V

VAGABOND TRAIL, THE
(Fox), 4562f, Charles Jones.....Mar. 22, 1924

VALENCIA
(MGM), 5680f, Mae Murray.....Jan. 8, 1927

VALLEY OF BRAVERY, THE
(RKO), 5021f, Bob Custer.....June 19, 1926

VALLEY OF THE GIANTS, THE
(FN), 6400f, Sills-Kenyon.....Dec. 10, 1927

VANISHING AMERICAN, THE
(Par), 10,063f, Dix-Wilson.....Oct. 24, 1925

VANITY
(PDC), 5923f, Leatrice Joy.....June 18, 1927

VANITY'S PRICE
(RKO), 6124f, Anna Q. Nilsson.....Sept. 20, 1924

VARIETY
(Par), 7804f, Jannings-DePutti.....July 10, 1926

VENGEANCE OF THE DEEP
(Selz), 4753f, Ralph Lewis.....Apr. 28, 1923

VERDICT, THE
(Phil Goldstone), 6150f, Lou Tellegen.....June 27, 1925

VERY CONFIDENTIAL
(Fox), 5620f, Madge Bellamy.....Dec. 3, 1927

VIRGINIAN, THE
(Pref), 8010f, Kenneth Harlan.....Nov. 24, 1923

VIRTUOUS LIARS
(Vita), 5650f, David Powell.....Apr. 19, 1924

VOLCANO
(Par), 5462f, Daniels-Cortez.....June 12, 1926

VOLGA BOATMAN, THE
(PDC), 10,660f, William Boyd.....Apr. 24, 1926

W

WAGES FOR WIVES
(Fox), 6600f, Jacqueline Logan.....Dec. 5, 1925

WALLOPING WALLACE
(Artelass), 4700f, Buddy Roosevelt.....Oct. 11, 1924

WAKING UP THE TOWN
(UA), 4802f, J. Pickford-Shearer.....Apr. 11, 1925

WALL STREET WHIZ, THE
(RKO), 5452f, Richard Talmadge.....Nov. 7, 1925

WALTZ DREAM, THE
(MGM), 7322f, foreign cast.....Aug. 7, 1926

WANDER OF THE WASTELAND
(Par), 6700f, Jack Holt.....May 31, 1924

WANDERER, THE
(Par), 8173f, Torrence-Nissen.....Sept. 5, 1925

WANDERING DAUGHTERS
(FN), 5471f, James Young prod.....July 7, 1923

WANDERING FIRES
(Arrow), 6300f, George Hackathorne.....Oct. 17, 1925

WANDERING HUSBANDS
(PDC), 6300f, Kirkwood-Lee.....May 10, 1924

WANING SEX, THE
(MGM), 6025f, Shearer-Nagel.....Oct. 2, 1926

WANTERS, THE
(FN), 6871f, Marie Prevost.....Dec. 8, 1923

WAR HORSE, THE
(Fox), 4953f, Buck Jones.....Feb. 19, 1927

WARRENS OF VIRGINIA
(Fox), 6000f, sc (d).....Nov. 1, 1924

WATCH YOUR WIFE
(U), 6974f, Vallie-O'Malley.....Mar. 13, 1926

WAY OF A GIRL, THE
(MG), 5000f, Eleanor Boardman.....Apr. 11, 1925

WAY OF ALL FLESH, THE
(Par), 8486f, Emil Jannings.....July 2, 1927

WAY OF A MAN, THE
(Pathe), 9000f, featured serial.....Nov. 24, 1923

WAY OF THE TRANSGRESSOR
(IPC), 5000f, George Larkin.....Sept. 22, 1923

WAY MEN LOVE, THE
(GA), 7541f, Elliot Dexter.....Nov. 17, 1923

WEDDING BELLS
(Par), 5869f, Raymond Griffith.....July 23, 1927

WEDDING SONG, THE
(PDC), 7373f, Leatrice Joy.....Jan. 2, 1926

WEEK-END HUSBANDS
(RKO), 6700f, Alma Rubens.....Feb. 9, 1924

WELCOME HOME
(Par), 5909f, Baxter-Wilson.....May 30, 1925

WELCOME STRANGER
(PDC), 6618f, Florence Vidor.....Oct. 25, 1924

WE MODERNS
(FN), 6609f, Colleen Moore.....Dec. 12, 1925

WE'RE IN THE NAVY NOW
(Par), 5519f, Beery-Hatton.....Nov. 20, 1926

WEST OF THE WATER TOWER
(Par), 7000f, Glenn Hunter.....Jan. 12, 1924

WESTERN FATE
(Arrow), Hatton-Gerber.....1924

WESTERN FEUDS
(Arrow), 4908f, Edmund Cobb.....July 26, 1924

WESTERN LUCK
(Fox), 5020f, Charles (Buck) Jones.....June 28, 1924

WESTERN WALLOP, THE
(U), 4611f, Jack Hoxie.....Oct. 11, 1924

WESTERN YESTERDAYS
(Arrow), Edmund Cobb.....1924

WET PAINT
(Par), 5109f, Raymond Griffith.....June 5, 1926

WHAT EVERY GIRL SHOULD KNOW
(WB), 6281f, Patsy Ruth Miller.....Mar. 19, 1927

WHAT FOOLS MEN
(FN), 7349f, Lewis Stone.....Oct. 10, 1925

WHAT HAPPENED TO FATHER
(WB), 5567f, Warner Oland.....July 9, 1927

WHAT HAPPENED TO JONES
(U), 6700f, Reginald Denny.....Dec. 19, 1925

WHAT PRICE GLORY
(Fox), 11,400f, McLaglen-Lowe.....Nov. 29, 1926

WHAT SHALL I DO?
(PDC), 6000f, Dorothy Mackaill.....June 28, 1924

WHEEL, THE
(Fox), 7264f, Ford-Livingston.....Sept. 5, 1925

WHEN A GIRL LOVES
(AE), 5876f, sc.....May 3, 1924

WHEN A MAN LOVES
(WB), 10,049f, John Barrymore.....Feb. 12, 1927

WHEN A MAN'S A MAN
(FN), 6910f, John Bowers.....Feb. 16, 1924

WHEN LOVE GROWS COLD
(RKO), 6500f, Natacha Rambova.....Feb. 20, 1926

WHEN ODDS ARE EVEN
(Fox), 4284f, William Russell.....Dec. 1, 1923

WHEN THE DOOR OPENED
(Fox), 6515f, Jacqueline Logan.....Nov. 28, 1925

WHERE IS THE WEST?
(U), 4532f, Jack Hoxie.....Sept. 22, 1923

WHERE THE NORTH BEGINS
(WB), 6200f, Rin Tin Tin.....Aug. 25, 1923

WHERE WAS I?
(U), 6630f, Reginald Denny.....Aug. 29, 1925

WHICH SHALL IT BE?
(PDC), 5000f, sc.....Apr. 19, 1924

WHILE LONDON SLEEPS
(WB), 5810f, Rin Tin Tin.....Dec. 11, 1926

WHIPPING BOSS, THE
(Mon), 5800f, sc.....Dec. 8, 1923

WHIRLWIND OF YOUTH, THE
(Par), 5866f, Lois Moran.....June 11, 1927

WHIRLWIND RANGER
(Arrow), Hatton-Gerber.....1924

WHISPERED NAME, THE
(U), 5196f, Ruth Clifford.....Jan. 19, 1924

WHISPERING SAGE
(Fox), 4483f, Buck Jones.....Apr. 9, 1927

WHISPERING SMITH
(PDC), 6155f, H. B. Warner.....May 8, 1926

WHISPERING WIVES
(Fox), 5906f, Anita Stewart.....Oct. 30, 1926

WHITE BLACK SHEEP, THE
(FN), 6798f, Richard Barthelmess.....Dec. 18, 1926

WHITE DESERT, THE
(MG), 6464f, Windsor-O'Malley.....July 18, 1925

WHITE FANG
(RKO), 5800f, Strongheart, dog.....May 2, 1925

WHITE FLANNELS
(WB), 6820f, Louise Dresser.....Apr. 2, 1927

WHITE GOLD
(PDC), 6198f, Jetta Coudal.....Apr. 9, 1927

WHITE MICE
(AE), 5412f, Jacqueline Logan.....Mar. 27, 1926

WHITE MONKEY, THE
(FN), 6121f, Barbara LaMarr.....June 13, 1925

WHITE MOTH, THE
(FN), 6571f, LaMarr-Tearle.....June 21, 1924

WHITE OUTLAW, THE
(U), 4830f, Jack Hoxie.....June 27, 1925

WHITE PANTHER, THE
(Gst), 4000f, Snowy Baker.....Feb. 9, 1924

WHITE PANTS WILLIE
(FN), 6350f, Johnny Hines.....Aug. 6, 1927

WHITE PEBBLES
(Pathe), 4485f, Wally Wales.....Aug. 20, 1927

WHITE ROSE, THE
(UA), 11,000f, Mae Marsh.....June 2, 1923

WHITE SIN
(RKO), 6237f, Madge Bellamy.....Feb. 23, 1924

WHITE THUNDER
(RKO), 4550f, Yakima Canutt.....June 13, 1925

WHITE TIGER
(U), 7177f, Priscilla Dean.....Nov. 24, 1923

WHOLE TOWN'S TALKING, THE
(U), 6662f, Horton-Corbin.....Aug. 14, 1926

WHY GIRLS GO BACK HOME
(WB), 5262f, Patsy Ruth Miller.....May 29, 1926

WHY MEN LEAVE HOME
(FN), 7400f, John M. Stahl prod.....May 3, 1924

WHY WOMEN LOVE
(FN), 6570f, Blanche Sweet.....Oct. 31, 1925

WIFE OF THE CENTAUR
(MG), 6586f, Gilbert-Boardman.....Jan. 17, 1925

WIFE WHO WASN'T WANTED, THE
(WB), 6858f, Irene Rich.....Sept. 19, 1925

WIFE'S ROMANCE, A
(Metro), 6000f, Clara K. Young.....Nov. 3, 1923

WILD BILL HICKOK
(Par), 6893f, William S. Hart.....Dec. 1, 1923

WILD BULL'S LAIR, THE
(RKO), 5280f, Fred Thomson.....Aug. 8, 1925

WILDERNESS WOMAN, THE
(FN), 7533f, Pringle-Sherman.....May 22, 1926

WILD GEESE
(TS), 6448f, Belle Bennett.....Dec. 10, 1927

WILD HORSE MESA
(Par), 7164f, Holt-N. Beery-Dove.....Aug. 22, 1925

WILD HORSE STAMPEDE, THE
(U), 4776f, Hoxie-Fay Wray.....July 31, 1926

WILD JUSTICE
(UA), 5886f, Peter the Great, dog.....Aug. 29, 1925

WILD OATS LANE
(PDC), 6900f, Viola Dana.....Apr. 10, 1926

WILD ORANGES
(Gold), 7000f, King Vidor prod.....Mar. 15, 1924

WILD PARTY, THE
(U), 5034f, Gladys Walton.....Oct. 13, 1923

WILD TO GO
(RKO), 4570f, Tyler-Darrow.....May 8, 1926

WILD, WILD SUSAN
(Par), 5774f, Bebe Daniels.....Aug. 22, 1925

WILDFIRE
(Vita), 6550f, Aileen Pringle.....June 30, 1925

WINDING STAIRS, THE
(Fox), 7500f, Rubens-Lowe.....Oct. 17, 1925

WINDS OF CHANCE
(FN), 9554f, Nilsson-B. Lyon.....Aug. 29, 1925

WINE
(U), 6220f, Clara Bow.....Aug. 23, 1924

WINE OF YOUTH
(MG), 6000f, sc.....July 26, 1924

WINGS OF THE STORM
(Fox), 5374f, Thunder, dog.....Dec. 4, 1926

WINGS OF YOUTH, THE
(Fox), 5340f, Madge Bellamy.....May 9, 1925

WINNER TAKE ALL
(Fox), 5949f, Charles (Buck) Jones.....Oct. 25, 1924

WINNING OF BARBARA WORTH, THE
(UA), 8 reels, Colman-Banky.....Dec. 4, 1926

WINNING WALLOP, THE
(Gotham), 5000f, William Fairbanks.....Oct. 30, 1926

WISE GUY, THE
(FN), 7775f, Astor-Kirkwood.....June 26, 1926

WISE VIRGIN, THE
(PDC), Patsy Ruth Miller.....1924

WISE WIFE, THE
(Pathe), 5629f, Phyllis Haver.....Nov. 5, 1927

WITH THIS RING
(Schul), 5333f, Alyce Mills.....Sept. 19, 1925

WIVES OF THE PROPHET, THE
(Lee-Bradford), 6560f, sc.....Jan. 9, 1926

WIZARD OF OZ, THE
(Chad), 6300f, Larry Semon.....Apr. 25, 1925

WIZARD, THE
(Fox), 5629f, Edmund Lowe.....Dec. 3, 1927

WOLF MAN, THE
(Fox), 5145f, John Gilbert.....Mar. 15, 1924

WOLF'S CLOTHING
(WB), 7068f, Monte Blue.....Jan. 29, 1927

WOLF'S FANGS, THE
(PS), 5000f, Wilfred Lytell.....1923

WOLVES OF THE NIGHT
(Fox), William Farnum.....1924

WOLVES OF THE NORTH
(U), serial, William Duncan.....Aug. 16, 1924

WOMAN HATER, THE
(WB), 6591f, Chadwick-Brook.....July 25, 1925

WOMAN OF PARIS, A
(UA), 8000f, Charles Chaplin prod.....Oct. 13, 1923

WOMAN ON THE JURY, THE
(FN), 7143f, sc.....May 17, 1924

WOMAN OF THE WORLD, THE
(Par), 6353f, Pola Negri.....Dec. 26, 1925

WOMAN ON TRIAL, THE
(Par), 5960f, Pola Negri.....Oct. 1, 1927

WOMAN PROOF
(Par), 7687f, Thomas Meighan.....Nov. 10, 1923

WOMAN TO WOMAN
(Selz), 6804f, Betty Compson.....Apr. 26, 1924

WOMAN WITH FOUR FACES
(Par), 5700f, Betty Compson.....June 30, 1923

WOMEN'S WARES
(Tif), 5614f, Evelyn Brent.....Nov. 19, 1927

WOMEN WHO GIVE
(Metro), 7500f, Barker prod.....Mar. 22, 1924

WOMANHANDLED
(Par), 6765f, Richard Dix.....Jan. 16, 1926

WOMANPOWER
(Fox), 6240f, Ralph Graves.....Oct. 2, 1926

WOMAN'S FAITH, A
(U), 6023f, Rubens-Marmont.....Aug. 15, 1925

WORLD STRUGGLE FOR OIL, THE
(Selz), 4410f, sc.....Oct. 4, 1924

WRECKAGE
(Banner), 5992f, May Allison.....Sept. 5, 1925

WRECK OF THE HESPERUS, THE
(Pathe), 6447f, Sam De Grasse.....Dec. 3, 1927

WRONG MR. WRIGHT, THE
(U), 6459f, Jean Hersholt.....Mar. 5, 1927

WYOMING WILDCAT, THE
(RKO), 5156f, Tom Tyler.....Dec. 5, 1925

Y

YANKEE CLIPPER, THE
(PDC), 7920f, William Boyd.....May 14, 1927

YANKEE CONSUL, THE
(AE), 6148f, Douglas MacLean.....Feb. 23, 1924

YANKEE MADNESS
(RKO), 4680f, Larkin-Dove.....Apr. 5, 1924

YANKEE SENOR, THE
(Fox), 4902f, Tom Mix.....Feb. 13, 1926

YELLOW BACK, THE
(U), 4766f, Fred Humes.....Oct. 9, 1926

YELLOW FINGERS
(Fox), 5594f, Olive Borden.....Apr. 10, 1926

YESTERDAY'S WIFE
(CBC), 6500f, de la Motte.....Sept. 22, 1923

YOLANDA
(Gold), 12,000f, Marion Davies.....Mar. 1, 1924

YOU ARE GUILTY
(Burr), 5000f, Edgar Lewis prod.....Mar. 31, 1923

YOU CAN'T FOOL YOUR WIFE
(Par), 5703f, sc.....May 5, 1923

YOU CAN'T GET AWAY WITH IT
(Fox), 6152f, Percy Marmont.....Nov. 24, 1923

YOU'D BE SURPRISED
(Par), 5994f, Raymond Griffith.....Oct. 9, 1926

YOUNG APRIL
(PDC), 6858f, J. and R. Schildkraut.....Sept. 11, 1926

YOUNG IDEAS
(U), 4005f, Laura LaPlante.....July 12, 1924

YOU NEVER KNOW WOMEN
(Par), 6064f, Vidor-Brook.....Aug. 7, 1926

YOUTH AND ADVENTURE
(RKO), 5r, Richard Talmadge.....Jan. 24, 1925

YOUTH FOR SALE
(Burr), 6500f, Sigrid Holmquist (d).....Oct. 18, 1924

YOUTHFUL CHEATERS
(Hod), 5700f, Glenn Hunter.....June 2, 1923

Z

ZANDER THE GREAT
(MG), 6844f, Marion Davies.....May 16, 1925

ZAZA
(Par), 7076f, Gloria Swanson.....Sept. 29, 1923

SOUND DEVICES

In this department are names of synchronous and non-synchronous sound devices, and names of the companies producing and distributing them

American Sales Company
932 Wrightwood avenue
Chicago

Amplion

Amplion Corporation of America
133 West 21st street
New York City

Auditone

Auditone Company
522 South Clinton street
Chicago

Autovox

The Link Company, Inc.
Binghamton, N. Y.

Biophone

The Biophone Corporation
729 Seventh avenue
New York City

Bristolphone

Sonora-Bristolphone
50 West 57th street
New York City

Chrest Sound Equipment Company
Dover, O.

Cinephone

Powers Cinephone Equipment Corporation
723 Seventh avenue
New York City

Cine-Tone

S & S Enterprises, Inc.
46 Church street
Boston, Mass.

Dramaphone

The Dramaphone Corporation
422 South Wabash avenue
Chicago

Duotone

Synchronized Music Company
608 South Dearborn
Chicago
and
Western Electric Piano Company
850 Blackhawk street
Chicago

Duplex-O-Phone

Nelson-Wiggen Piano Company
1731 Belmont avenue
Chicago

Electra-Phone

Electra-Phone Sales Company
67 West Van Buren street
Chicago

Electrograph

Gates Radio & Supply Company
Quincy, Ill.

Fect-A-Tone

Fect-a-Tone Corporation
1506 East Lake street
Minneapolis, Minn.

Filmofone

National Machine Company
Le Mars, Ia.

Han-A-Phone

Han-a-Phone Company of America
6010 38th avenue
Woodside
Long Island, N. Y.

Kinotone

Le Pilote Radio Laboratories
Union City, Ind.

Kolstadphone

Theatre Sound Products Company
1207 Terminal Sales building
Portland, Ore.

Kue-Graph

Herber Brothers & Wolf
313 South Harwood
Dallas, Tex.

Masterphone

Great Western Theatre Equipment, Inc.
2321 Second avenue
Seattle, Wash.

Mellotone

Crockett Brown
Nashwauk, Minn.

Moviephone

Moviephone, Inc.
1457 Broadway
New York City
and
Russell Moviephone
170-A Golden Gate avenue
San Francisco, Cal.

Movie-Phone

Movie-Phone Corporation
724 South Wabash avenue
Chicago

Movietone

Fox Case Corporation
460 West 54th street
New York City

Oganvox

National Sound Reproducing Company
653 Clinton street
Milwaukee, Wis.

Orchestrathone

National Theatre Supply Company
624 South Michigan avenue
Chicago

Orchestrola

Good-All Electric Manufacturing Company
Ogallala, Neb.

Phonofilm

(De Forest)
General Talking Pictures Corporation
218 West 42nd street
New York City

Photophone

R C A Photophone, Inc.
411 Fifth avenue
New York City

Phototone

Platter Cabinet Company
North Vernon, Ind.

Photovox

R. V. Erk
Piqua, O.

Projectophone

Walter J. Preddy
187 Golden Gate avenue
San Francisco, Cal.

Q-Phone

William M. Dutton & Sons Company
10th and Douglas streets
Omaha, Neb.

Qualitone

Qualitone Corporation
5360 Melrose avenue
Hollywood

Reeltone

Nathanson Reeltone Corporation
220 West 42nd street
New York City

Supertone

Adswin Corporation
727 Seventh avenue
New York City

Synchrophone

Synchrophone Company
1822 Wyandotte street
Kansas City, Mo.
and
Adswin Corporation
727 Seventh avenue
New York City

Talk-A-Phone

The Talk-a-Phone Company
915 Grand avenue
Des Moines, Ia.

Theatrephone

Theatrephone Company
Port Huron, Mich.

Vitaphone

Electrical Research Products
250 West 57th street
New York City
and
Vitaphone Corporation of America



BOX OFFICE RECORD

An authoritative compilation of reports on picture values, written by theatre owners, and published weekly in the "What the Picture Did for Me" department of "Exhibitors Herald-World"

ADORATION, FN. Billie Dove, Antonio Moreno, Lucy Doraine, Nicholas Bela, Nicholas Sossanin, Winifred Bryson, Lucien Prival, Emilia Chautard, 7.—December 26. One of the finest pictures of Billie Dove's career. A little deep for some of our crowd, but most of them praised it highly. Although this is another Russian story, it is unusually good. Supporting cast exceptionally good. (Ingram's theatre, Ashland, Ala.—Small town patronage.) Good picture. (Pastime theatre, Medicine Lodge, Kan.—Small town patronage.)

AIR CIRCUS, The, F. David Rolins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser, Earl Robinson, 8.—Not a big picture, but a good clean one. Was well liked by all. Would like to know who the instructor in aviation was. Have seen him a few times in others, but never have found out who he is, but he sure was good, clean and with expression as sincere and honest, kind and sympathetic as I have ever seen. The right man in the right place, in the right part. (Palace theatre, Golden City, Mo.—Small town patronage.) **December 10-11-12.** Excellent. Though this is not a special, it is one of the best program pictures on the market. The youth of the characters and the able direction make it a most entertaining picture. (Central theatre, Selkirk, Man., Can.—General patronage.) A sweet little picture, sure to please nearly 100 per cent. Has everything, thrills, comedy, romance and a few tears. (Sun theatre, Kansas City, Mo.—General patronage.) Wonderful medium special. If bought right it will make money. Pleased 95 per cent. (Liberty theatre, Kalispell, Mont.—General patronage.) **November 26-27.** An extra good program feature, sold as a special. (Wilson Opera House, Wilson, Kan.—Small town patronage.)

ANNAPOLIS, P. Jeanette Loff, Johnny Mack Brown, 8.—January 6. I played this on Sun-

day. The best picture Pathe has made this season as I have played them all to date. This is nothing to rave about. (Royal theatre, Oak Harbor, O.—General patronage.) **December 23-24.** Fair entertainment but not nearly as good as Pathe would have you believe. Will get by as a program offering but will not stand

—Small town patronage.) **November 11.** A dandy picture for the small town. Has real entertainment value. Pictures that cost twice as much are not half as good. (Cozy theatre, Duchesne, Utah.—General patronage.) **December 25.** All comments by patrons were good. No walkouts. Good program picture. (Palace

Key to Abbreviations

Col.	Columbia
FN	First National
F	Fox
G	Gotham
M G M	Metro-Goldwyn-Mayer
Par.	Paramount
P	Pathe
Ray	Rayart
R K O	R K O Productions
(Formerly FBO)	
S-R	State-Rights
T-S	Tiffany-Stahl
UA	United Artists
U	Universal
WB	Warner Brothers

Numerals indicate length of picture in reels. Dates are those on which the picture was played at the individual theatre.

raise in admission. If you saw "Shore Leave" and William Haines in "West Point," you will not enjoy this one so much. Johnny Mack Brown carries his part O. K. but can't give his new leading lady, Jeanette Loff, so much credit. (Grand theatre, Princeton, Mo.—Small town patronage.)

ANYBODY HERE SEEN KELLY, U. Tom Moore, Bessie Love, Tom O'Brien, Kate Price, Alfred Allen, 7.—September 15. Very pleasing to all classes (Kerr theatre, Little Sioux, Ia.

theatre, Malta, Mont.—General patronage.) Another pleasant surprise from Universal. A much better picture than I expected it to be. Tom Moore and Bessie Love very good, and Kate Price contributes some excellent comedy. The plot is not so shopworn as most of them. Boost it. (Sun theatre, Kansas City, Mo.—General patronage.) **December 18-19.** Fair program offering. Better than the average we have had from Universal so far this season, but did no business on it. Did not quite make expenses, due to cost of china premiums. Not much action until the last reel or so, and not as much humor as we expected. Good print and average Universal photography. (Screenland theatre, Nevada, O.—Small town patronage.) **January 13.** Pleased average Sunday crowd which was more than expected from title and stars. (Playhouse theatre, Fairhope, Ala.—Small town patronage.) Better than a lot of the so-called specials. A made to order picture for the small towns. (Aristo theatre, Lemmon, S. D.—General patronage.) **November 16.** This is an extra good program picture. Very funny. (Silver Family theatre, Greenville, Mich.—General patronage.)

AVALANCHE, Par. Jack Holt, Doris Hills, Bacalanova, John Darrow, Guy Oliver, Richard Winslow, 6.—Another Zane Grey story. Good western but as little action as we ever saw with Holt. (Opera House, Paw Paw, Ill.—General patronage.) **November 8-9.** Couldn't find any fault of this picture only it was not rough enough for the Saturday crowds. (Midway theatre, Martinsville, Va.—Small town patronage.) **January 19.** This is a splendid picture. Story

fine. Holt and whole cast above the average of Western pictures. (Silver Family theatre, Greenville, Mich.—General patronage.) **January 5.** A good Saturday night picture of outdoor action stuff that will go over fine. (Legion theatre, Holyrood, Kan.—Small town patronage.) **December 28-29.** Little different than an ordinary Western. (Vine theatre, Mt. Vernon, O.—General patronage.) A good Zane Grey, up to regular standard, doing fair business. (Cozy theatre, Wagner, S. D.—General patronage.)

AVENGING RIDER, THE, R K O, Tom Tyler, 5.—**November 1.** A very good Western. (Aiken Mills theatre, Bath, S. C.—General patronage.) **December 29.** A good entertaining program picture. (Silver Family theatre, Greenville, Mich.—General patronage.)

BABY CYCLONE, The, MGM, Lew Cody, Aileen Pringle, 7.—**November 26.** How can a company of Metro's supposed standing put their trade mark on a thing like this? It's the most silly thing since "Tea for Three" and an insult to the average theatregoer's intelligence. What do you think the "Baby Cyclone" is? Nothing more than a Pekinese pup. (Central theatre, Selkirk, Man., Canada.—General patronage.) **December 23.** Wise exhibitors will leave this in the can, or wish they had. If you feel you must run it, don't make the mistake we did and remain in view as the audience leaves. Said to be a storm of laughs, but it's just dead silly. We have one more Cody-Pringle to run, and then this team is through forever in Nevada, O. (Screenland theatre, Nevada, O.—Small town patronage.) Very good comedy that pleased all. Best since "Adam and Evil." It's really good. (Gay theatre, Wayne, Neb.—Small town patronage.) This is a funny joke. Story in which the woman likes the dog better than her husband. Did not please. It's silly. (Majestic theatre, Washington, Kan.—General patronage.) There certainly were kicks against the picture. Some good gags and a fair effort on the part of the cast, but title meant nothing even though stage show was performed here. However, one man came out and said it was the best picture he'd seen in years. He's funny that way, so whatell. (Kenwood theatre, Chicago, Ill.—General patronage.) **November 16-17.** A laughable farce comedy, a good sized Saturday audience simply ate it up. First class entertainment. (Strand theatre, Paoli, Ind.—Small town patronage.) **December 16.** Fairly good. Nothing to brag about. Cody does not draw for me. (Auditorium theatre, Marblehead, O.—General patronage.) **November 8.** This is a real good program picture. Our patrons liked it. Our business was nothing extra, though we did some extra advertising on it. (Ritz theatre, New Albany, Miss.—General patronage.) **January 1.** Light comedy that went over big with our patrons. (Egyptian theatre, Bala-Cynwyd, Pa.—General patronage.) Went over very well for a small audience. Some people came again the second night. (Plaza theatre, Chicago, Ill.—General patronage.) **November 26.** This is good for Cody and Pringle, but their comedies do not go for me. (Adair theatre, Adair, Ia.—General patronage.)

BEAU BROADWAY, MGM, Lew Cody, Aileen Pringle, Sue Carol, 7.—This one failed to please for me, and I was told about it. Sue Carol captures what was to be captured out of the story. (Adair theatre, Adair, Ia.—General patronage.) **December 19.** Lively farce. Liked by patrons. Business blah. (Egyptian theatre, Bala-Cynwyd, Pa.—General patronage.) **December 19-20.** A delightful comedy that pretty Sue Carol helps wonderfully. The conclusion of the story is rushed a little too much. (Texas theatre, Grand Prairie, Tex.—Small town patronage.) Played this picture during the pre-Christmas slump and flu epidemic, so can't tell as to its pulling powers, but it's a mighty nice comedy-drama. Everyone seemed surprised that it was such a good picture. Judging by the title they didn't expect much. You needn't be afraid of it. (Sun theatre, Kansas City, Mo.—General patronage.) **January 18-19.** Such stuff as this is just what is killing the small town men. Hard to get good pictures without sound. When our old friend J. C. Jenkins says that by 1931 there will be 5,000 theatres less, I believe he is right. It may be sooner. Titles like "Beau Broadway" are enough to keep people away, and the picture's worse. I say, lay off this one. (Rex theatre, Montezuma, Ind.—General patronage.) **November 30.** Metro has delivered

another of those thoroughly entertaining comedy-dramas. Book it and don't be afraid to boost it. (Victoria theatre, Mount Olive, N. C.—Small town patronage.) A fair program picture. Pleased very well. Ran this on my 10-cent bargain night. (Paramount theatre, Wyoming, Ill.—General patronage.)

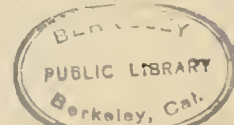
BEGGARS OF LIFE, Par, Wallace Beery, Louise Brooks, Richard Arlen, Edgar Blue Washington, H. A. Morgan, Andy Clark, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsouaros, Jacques Chapin, Robert Brower, Frank Brownlee, 8.—Quite disappointing for Beery. Too dragged out. Would have been a fair program picture in six reels. (Sun theatre, Plainwell, Mich.—General patronage.) **January 6-7.** This is a good entertainment. Different from the rest and a relief. The star is great and Louise Brooks and Richard Arlen fine. This picture gave good satisfaction. (Silver Family theatre, Greenville, Mich.—General patronage.) **October 23.** Ran this on our weakest night and didn't draw. Nothing wrong with the picture, however. It is different from anything we have run yet. (Gem theatre, Greenriver, Utah.—General patronage.) **October 9.** This is just a fair program picture. Takes up too much time getting anywhere, but at that had many favorable comments. It's no special. (Star theatre, Willow Springs, Mo.—Small town patronage.) **January 15.** This picture was very much enjoyed. (Temple theatre, Federalsburg, Md.—General patronage.) It would be unfair to give a percentage on this picture, especially in this season. Every one liked the picture and appreciated Wallace Beery in a serious part. (Tivoli theatre, Mishawaka, Ind.—General patronage.) **December 14-15.** Very good. Print a little dark. It's a story of a hobo on the railroad. (Strand theatre, Pella, Ia.—General patronage.) Something unusual from Beery. Patrons were expecting something comical, but is a fair picture. (Zorn theatre, Binkelman, Neb.—General patronage.) **November 22.** Best thing Beery has done yet. A real picture. (Ace theatre, Lake Providence, La.—Small town patronage.) Great show. Pleased nearly everyone. Not much of a crowd, however, due to flu epidemic. (Liberty theatre, Kalispell, Mont.—General patronage.)

BEYOND THE SIERRAS, MGM, Tim McCoy, Sylvia Beecher, Roy D'Arcy, Polly Moran, Richard R. Neill, J. Gordon Russell, 6.—**October 16-17.** The usual McCoy bed-time story, only worse. We'd like to know what excuse there is for these. Criminal waste of 6,000 feet of film. Between the dense print and that cursed soft-focus photography it took good eye-sight to see how punk it was. Acting passable but story nil and direction second rate. Polly Moran furnishes the only bright spot in it and that won't dazzle you. No business at-all second night. (Screenland theatre, Nevada, O.—Small town patronage.) This one surprised us. Pleased the big majority. The fencing by McCoy and D'Arcy was great. In fact, D'Arcy's acting in this was as good as the star's and we are for him! He was a double-dyed villain, but he sure knew his stuff. Hope the rest of the McCoy's rank with this one for entertainment. (Majestic theatre, Weiner, Ark.—Small town patronage.) **September 28-29.** A good Western but Metro's Western advertising is bad. (Mazda Theatre Company, Aurora, Neb.—Small town patronage.) Not so bad as some have panned it. At least it apparently pleased our Saturday nighters. (Auditorium theatre, Laurel, Neb.—General patronage.)

BROTHERLY LOVE, MGM, Karl Dane, George K. Arthur, Edward Connelly, Jean Arthur, Richard Carlyle, Marcia Harris, 7.—**October 26.** A good comedy that pleased a Saturday night audience. (Adair theatre, Adair, Ia.—General patronage.) **October 22-23.** This is a wow. Tied up with local football team on this one. Nice business. Step on it. (Mazda Theatre Company, Aurora, Neb.—Small town patronage.) **November 24.** So ordinary that we dropped it in on Saturday. (Texas theatre, Grand Prairie, Tex.—Small town patronage.) **December 9.** The same old rigamarole, with slight variations. Their stuff is getting to be on the order of other teams, somewhat attenuated comedy. However, our working apple-knockers still fall for it and direct a good stream of nickels in our direction, so all is well, or at least well enough. Can report the usual story regarding Metro films: print good but the photography won't register well from

our Mazdas. (Screenland theatre, Nevada, O.—Small town patronage.) Used on 10 cent bargain night. Pleased all. Their best since "Rookies." (Paramount theatre, Wyoming, Ill.—General patronage.)

CAMERAMAN, The, MGM, Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy, Harry Gribbon, 8.—**October 1-2.** Keaton and Day have one good comedy feature in this one and if one does not laugh, he hasn't a laugh in him. The baseball shot is worth the price of admission. Book it and then advertise that you have a good comedy, for it is there. (Adair theatre, Adair, Ia.—General patronage.) **October 21-22.** Well, this did and it didn't. Some of our patrons were wild over it and others said they didn't care if they never saw Keaton again. Personally, thought it was very entertaining, although it did smack some of very attenuated two-reel comedy. Perfectly clean all the way through. Marceline Day was a happy choice as the girl, and there is a very good character group in support. From projection standpoint much of this picture was punk. Looked as if the photography must have been done by Buster himself on his tin type shotgun, varying all the way dark and foggy to bright and crystal clear, and these changes would sometimes occur in the same sequence. We agree with the fellow who said the lion ought to roar for a little more light. We can show Paramount or Universal features to perfection, also Metro comedies, but Metro's features are nearly all fuzzy and dark. We are losing some faces by showing them on our best night and are going to shove them back to our weak nights if they keep on coming this way. (Screenland theatre, Nevada, O.—Small town patronage.) **December 28.** Mighty good and did good business with it, and they certainly did laugh at his antics the first night. Second night a larger crowd and hardly a laugh. Just a difference in people, as there was a difference in the kind of picture. Funny, sure, but the best of it all was there was very little love making in it and just one little kiss—and that was deserving and lasted only a fraction of a second. Public will like this, I am sure and exhibitors—all of them—surely will, for the reasons that I did. (Palace theatre, Golden City, Mo.—Small town patronage.) **December 28-29.** Buster takes well here, but I did not know it was so strong—did not put out any extra advertising. If you are strong on Buster, bill it heavy, tie your lobby doors back and start the show. Had more laughs in general on this show that I have had for some time—comedy all the way through. Not silly but clever. (Strand theatre, Pella, Ia.—General patronage.) The greatest Keaton ever made. His story, although quite original, keeps within the bounds of possibility, and we enjoyed it more the last time we saw it than the first. For some reason Keaton is a distinct frost at our B. O. But if they'll come, they'll like it. (Majestic theatre, Dallas, Ore.—General patronage.) **October 12-13.** Good comedy, seemed to please everybody, business fair. Keaton doesn't draw for us. (Mazda Theatre Company, Aurora, Neb.—Small town patronage.) Without a doubt his funniest and best feature, but for some reason, Keaton means very little at the cash register. Personally, I like his work and always did. A consecutive number of features as good as "Cameraman" might build him into a box office asset. Who knows? (Sun theatre, Kansas City, Mo.—General patronage.) **December 12-13.** Keaton's best picture. If he pulls them in for you, get behind it, as it will satisfy. But he means nothing here at the gate. (Auditorium theatre, Laurel, Neb.—General patronage.) Good comedy, but Keaton will not get them in for us. (Richelieu theatre, Bellefonte and Clearfield, Pa.—General patronage.) **January 5.** This is a dandy comedy, away ahead of some specials, but we had the coldest weather of the season, and it was the only Saturday night since we have been in business that we didn't make expenses. (Bonny theatre, Mansfield, Mo.—General patronage.) **November 9-10.** The best Keaton in many moons. Buster plays the part of a cameraman who just can't do anything right. He finally gets mixed up in a tong war and makes good. An evening well spent. (Central theatre, Selkirk, Man., Can.—General patronage.) **November 17.** Quite a nice picture. Keaton is not a big drawing card for me. (Texas theatre, Grand Prairie, Tex.—Small town patronage.) **January 4-5.** This feature comedy gave satisfaction to 95 per cent of our trade, even the women proclaiming it a fine comedy. (Rialto theatre, Hamilton, O.—



General patronage.) January 4. Played this while a big blizzard raged outside. The best Buster has done for some time, which just makes it a good comedy, although too long. (LaCrosse theatre, LaCrosse, Kan.—General patronage.) January 1-2. One of the best Keaton pictures I have seen. A very clever comedy feature with no slapstick. Business good on this one. (Orpheum theatre, Rock Valley, Ia.—General patronage.)

CAPTAIN CARELESS, RKO, Bob Steele, 6.—Just another picture suitable for double bill. (Empress theatre, Arma, Kan.—General patronage.) December 27. A very good farce comedy among the natives of an island (South Sea, I reckon), with some remarkable shots of an aeroplane in a storm at sea. One has a feeling of satisfaction after seeing this picture, so it must be good. (Aiken Mills theatre, Bath, S. C.—Small town patronage.)

CAPTAIN SWAGGER, P. Rod LaRocque, 7.—Starts out like it was going to be a real picture, but soon degenerates into another of those underworld stories, and this one is morally bad for the youngsters. The underworld scene is on the wane now, though, and we will be flooded with air pictures and "haunted house" spook pictures for the rest of the year. (Sun theatre, Kansas City, Mo.—General patronage.) It's full of action, thrills and laughs—aeroplane battle, holdup, cabaret robbery and ending with a rosy future for the two loving sweethearts that makes this picture pleasing and very interesting. (Dixie theatre, Durant, Miss.—General patronage.)

CARDBOARD LOVER, The, MGM, Marion Davies, Nils Asther, Jetta Goudal, Otto Lederer, Tenen Holtz, Andres de Segurula, 7.—October 5-6. We thought this a very clever Davies number and it seemed to go over big with the crowd and it wasn't small. (Central theatre, Selkirk, Man., Canada.—Small town patronage.) Marion is good and they come out to see her. This picture is good, as are all the rest. (Bijou theatre, Conway, N. H.—General patronage.) October 15-16. Here's Marion back at her old trick—pleasing the public with neat comedy. (Texas theatre, Grand Prairie, Tex.—Small town patronage.) A very good program picture, pleased everyone. Box office returns good. (Orpheum theatre, Rock Valley, Ia.—Small town patronage.) November 27. Dandy good picture. Good characters. If you want to please your patrons, just buy this one—and will say that we bought it right. Therefore we were pleased as well as our patrons. (Ne-Go theatre, Toronto, Kan.—General patronage.) This was a good program picture. Audience offered no comments either way. They are usually appreciative, too. I liked it for its comedy and wholesome laughs. (Ritz theatre, New Albany, Miss.—General patronage.) November 17-18. They liked this one. Picture very well made, with lots of good comedy. (Majestic theatre, Homer, Mich.—Small town patronage.) December 1-3. A nice program picture that we liked fine, as it is full of life and smiles, which kept a good crowd feeling fine to the end. (Parkview theatre, Collierville, Tenn.—Small town patronage.) November 4-5. Amusing nonsense. (Pastime theatre, Mason, Mich.—General patronage.) Not so good. Can't you give us more like "The Fair Co-Ed" and "Tillie the Toiler"? Davies is a good bet but she won't be with material she is trying to work with now. (Postville theatre, Postville, Ia.—General patronage.) December 22. Good comedy, good photography but a little too long in footage. (Community theatre, Ridgeway, Ia.—Small town patronage.) Not so good as this star should turn out. Very ordinary program. (Empress theatre, Arma, Kan.—General patronage.) A real good entertainment. Something a little different. Pleased very well. Attendance only fair. (Paramount theatre, Wyoming, Ill.—General patronage.) November 11-12. Only fair, many of my patrons thought this was too silly. (Strand theatre, Griswold, Ia.—General patronage.)

CAUGHT IN THE FOG, WB, Conrad Nagel, May McAvoy, 6.—Fair program picture. (Sun theatre, Plainwell, Mich.—General patronage.) December 12. Just an average, nothing to blow about. (Royal theatre, Republic, Kan.—General patronage.)

CHARGE OF THE GAUCHOS, RKO, Francis X. Bushman, Jacqueline Logan, Guido Trento, Paul Ellis, Henry Kolker, Charles Hill Mailes, John Hopkins, Charles K. French, Olive Hasbrouck, Mathilde Comont, Jack Ponder, Lige Conley, Gino Corrado, Frank Hagney, 7.—They call this a special but it even failed to please the kids. (Strand theatre, Valparaiso, Neb.—General patronage.) November 29. Showed to a bored audience. No interest manifested, only one or two laughs throughout the picture. Slow and draggy. Costume and foreign location. Bushman too old for a lover. Only redeeming feature some beautiful photography. No good for small town. (Aiken Mills theatre, Bath, S. C.—Small town patronage.) Very pleasing picture and one of the best prints we have run for some time. (Electric theatre, Curtis, Neb.—Small town patronage.) What a million-dollar theme! By penny-pinching they missed what could have been one of the outstanding pictures of the year. The miserably thin ranks of the army at the battle of Salta and the little handful of gauchos audaciously charging killed a brilliant idea. Only fair entertainment. (Glades Amusement Company, Moore Haven, Fla.—General patronage.) December 29. An interesting story, well directed and acted. It pleased all who saw it. (S. of N. theatre, Ambrose, N. D.—General patronage.) Terrible. Deals with Argentine rebellion from Spain. Action drags all the way. Direction and story are pitiful. Bushman totally wasted. (Empress theatre, Arma, Kan.—General patronage.) Slow and draggy, failed to please. A few more like this one and I will have to use Nature's Remedy Pills on my box office. (Aristo theatre, Lemmon, S. D.—General patronage.) Not so good. Failed to register up to a regular Western. (Cozy theatre, Wagner, S. D.—General patronage.)

CHICKEN A LA KING, F. Nancy Carroll, Ford Sterling, Arthur Stone, George Meeker, Frances Lee, Carol Holloway, Nora Hayden, 7.—December 12. Thought very little of this. It did not draw at all and I believe it was the title. No good for small town, as neither was "Dry Martini," and I predict "Red Wine" will not be, nor will "Manhattan Cocktail." I have drunk all my life and will continue to, but the public does not like this kind and neither do I. They cannot make them "hot," as some expect from the title, and those are disappointed who like them that way, and those who do not like that kind simply take no chances. Am watching for other reports on these, for curiosity—and let them be honest. (Palace theatre, Golden City, Mo.—Small town patronage.) Very much better than the name would indicate. It's a farce comedy-drama, that got the laughs. (Sun theatre, Kansas City, Mo.—Neighborhood patronage.)

CLEARING THE TRAIL, U. Hoot Gibson, Dorothy Gulliver, 6.—December 22. One of the best Westerns we have played. Story better than the average. Hoot always good. (Silver Family theatre, Greenville, Mich.—General patronage.) Good Western for Saturdays. (Selma theatre, Selma, Cal.—General patronage.) The best Hoot we have had for a long time. A good clean picture, one that pleased the kiddies, and the grownups too. (Charkarohen theatre, Lincoln, N. H.—Small town patronage.) Just another good Hoot Gibson picture. Hoot plays the tenderfoot part for awhile. (Zorn theatre, Binkelman, Neb.—General patronage.) Hoot usually gets the business and this is no exception. He has a big following here and this picture satisfied them, I guess. Ran "Snookums" with this to round out the program and pleased them, at least I heard no criticism. (Princess theatre, Lincoln, Kan.—Small town patronage.) Fair Gibson, about average. Hoot's like the old gray mare, "She ain't what she used to be." (Empress theatre, Arma, Kan.—General patronage.) January 3. Another good Hoot picture. He has a lot of loyal fans here, and they all enjoyed this one. (Sun theatre, Farwell, Neb.—General patronage.) November 16-17. A better story than Hoot has had for some time, and about time, too. (Pastime theatre, Mason, Mich.—General patronage.) January 8-9. We agree that this is one of the best from Hoot in many a moon. Not very hot for plot, but what real Western fan gives a cuss for plot anyway? Very good photography except one reel, and excellent scenic background. About two thousand feet of this print was in rotten shape, and when they come rotten from Universal there are no halfway measures about it. Also, one of our projectors went haywire right at the

start just to emphasize our ? ? ! ! ! luck. Business very light here and soon will be ain't, it seems. (Screenland theatre, Nevada, O.—Small town patronage.)

CODE OF THE SCARLET, FN, Ken Maynard, Gladys McConnell, Ed Brady, J. P. McGowan, Dot Farley, Sheldon Lewis, Harold Salter, Joe Rickson, Robert Walker, 6.—Very good Northwest mounted police story. (Selma theatre, Selma, Calif.—General patronage.) November 29-30. A good Maynard picture of the Northwest mounties. Well, I am all caught up on Ken's pictures so will have to lay off him for a few months. I wish he would make at least one a month. (Trags theatre, Neillsville, Wis.—Small town patronage.) Consider this one of the best yet from this star. It will please. (Dixie theatre, Russellville, Ky.—Small town patronage.) November 17. A splendid Northwest picture, lots of action and beautiful scenery. (Silver Family theatre, Greenville, Mich.—General patronage.) Pretty good Northwest mounted picture with a lot of comedy scattered all through it. (Sun theatre, Kansas City, Mo.—Neighborhood patronage.) The only star, now that Thomson is out, that delivers to us small towners a Western picture that makes it so we don't have to hide in the cellar when the show is over. Hats off to you, Ken. (Postville theatre, Postville, Ia.—General patronage.) October 20. If they like lots of fighting feed 'em this one. Pleased here as all Maynards do. (Rose-Liberty theatres, Sumas-Lyden, Wash.—Small town patronage.) Good action picture. Ken Maynard and Tarzan are great. My crowd likes them very much. (Bijou theatre, Conway, N. H.—General patronage.)

COMPANIONATE MARRIAGE, FN, Betty Bronson, Richard Walling, 6.—A lot of slush. With a big advertising campaign I was able to get a big box office return for opening night, but second and last nights died on my hands and the picture proved to be a big box office disappointment, and I want Judge Lindsay, who I am sure has been and is now a great man, to tell me why he let his name be dragged into a thing like this. You exhibitors who have not bought it, see it first. (Cozy theatre, Winchester, Ind.—General patronage.) We failed to get the big message on this C. M. stuff of Ben Lindsay. It reads much better. Betty Bronson is too good to be lost in this cheap attempt. Richard Walling may be a good actor—we don't care to hurt his feelings—but to us he is just a second rate juvenile, which is thought a hard spot to fill. (Kenwood theatre, Chicago, Ill.—General patronage.) Book this. It's good, and the title will draw them in. (Bijou theatre, Conway, N. H.—General patronage.)

COP, The, P. William Boyd, Alan Hale, Jacqueline Logan, Robert Armstrong, Tom Kennedy, Louise Nathaux, Phil Sleeman, 8.—A fairly good picture spoiled by very, very bad photography, the worst I have had in years. At this stage of the game there is no excuse for releasing a picture with rotten photography like this. (Fairly theatre, Knox, Ind.—General patronage.) October 24. I would consider this a poor crook story. After reading Harrison's reports on this one I was very disappointed. Boyd needs to take some reducing exercises. He's too fat. Pathe had better put some romance in their Boyd pictures, if they want them to satisfy. This one did not please here one little bit. (Armstrong's theatre, Vanceboro, Me.—Small town patronage.) January 5. Disappointed in this. Not as exciting as it sounds. Temple theatre, Federalsburg, Md.—General patronage.) Extra good. But another gang picture. (Moon theatre, Neligh, Neb.—General patronage.)

COURT MARTIAL, Col. Jack Holt, Betty Compton, 7.—November 21-22. A fine program picture. Better than the average Holt, and Miss Compton's splendid. Direction very good. (Silver Family theatre, Greenville, Mich.—Small town patronage.) September 30-October 3. Very good. Will please. (Lyda theatre, Grand Island, Neb.—General patronage.) December 28-29. Good program picture. Print and photography good. (Strand theatre, Griswold, Ia.—General patronage.)

CRAIG'S WIFE, P. Irene Rich, Warner Baxter, Virginia Bradford, Carroll Nye, Lilyan Tashman, George Irving, Jane Keckley, Mabel Van Buren, Ethel Wales, Raida Rae, 7.—December 17-18. No drawing power, and we didn't take in film rental. (Midway theatre, Martinsville, Va.—General patronage.) Warner Bax-

ter with Irene Rich and a brilliant cast of stars. A home life domestic drama. Mr. Craig is very wealthy and has everything but the care of his wife. Mrs. Craig loves other things too much to think of her husband. So you see this picture pleases some and displeases others. But it is all right. In all it is a good picture. (Dixie theatre, Durant, Miss.) Very good picture, but did not draw. One of those that you know just what's coming next, and even then it seemed to please. (Gay theatre, Wayne, Neb.—Small town patronage.)

CRASH, The, Milton Sills, Thelma Todd, Wade Boteler, William Demarest, Fred Warren, Sylvia Ashton, DeWitt Jennings, 7.—December 5-6. This should be a good draw for small towns and railroad centers. It is rather slow in spots, but ends up with a bang. Thelma Todd, the new leading lady, gives a good performance as a traveling show girl, and Sills makes an excellent wrecking boss. (Central theatre, Selkirk, Man., Canada.—General patronage.) Only a fair picture. Starts out right interesting, but degenerates into a pretty weak sister before the finish. (Sun theatre, Kansas City, Mo.—General patronage.) This is Sills' old neighborhood, but he'd better get some good stories or they'll all be insisting that he lived on the North Side. We just can't see this killing a big star just because of cheap stories. (Kenwood theatre, Chicago, Ill.—General patronage.) **December 17.** Good Sills picture which satisfied the Sills fans. (New theatre, DeWitt, Ark.—General patronage.) **January 13-14.** This is a mighty good picture, clean and entertaining. Both stars and cast fine. The kind of picture we like to run. Satisfaction to all. Safe to take your wife, mother or daughter too. (Silver Family theatre, Greenville, Mich.—General patronage.) **November 29.** Milton Sills, Thelma Todd in a good semi-outdoor picture. It pleased for me. (Adair theatre, Adair, Ia.—General patronage.) **January 12.** Good program picture. Will please. Thelma Todd almost steals the picture from Sills. (LaCrosse theatre, LaCrosse, Kan.—General patronage.) Fine. Pleased all. (Harvard theatre, Harvard, Neb.—General patronage.)

DAWN, SR, Sybil Thorndike, 7.—December 4-5. Memories of the conflict, which is a two-reel prologue to "Dawn," is being sold with the feature picture, but I don't believe it helps the feature and only adds length to the program. "Dawn" is a very good picture, which is a life history of the famous nurse Cavell, portraying her work during the great war, also the trial and execution by the Germans for having helped allied prisoners to escape. As I said, this is a very good picture, but a positive frost at the box office. If you buy it, be sure you can get advertising from Columbia. We couldn't. (Princess theatre, Parkersburg, Ia.—General patronage.) **November 29-December 1.** Very good. Miss Thorndike is splendid. The only thing against it is that it's just a bit too heavy and lacks the comedy touch. Our business on "Dawn" was next to that of "Ben Hur" and "Seventh Heaven," in spite of an 11-in snowfall on the first night of the play dates. (Opera House, Louisville, Neb.—Small town patronage.) **November 23.** It is a treat to watch the work of Sybil Thorndike in this picture after gazing on some of the baby dolls of Hollywood. There is a real actress. The story of heroic nurse Cavell makes an outstanding attraction. It cannot help but draw after the world wide publicity given by the press. Should not offend Germans. (Central theatre, Selkirk, Manitoba, Canada.—General patronage.) **January 1-3.** Boys, lay off of this one. It was sold to me as a special, but it is as far from being a special as the producers are of baving a chance to enter the kingdom of Heaven. Slow and uninteresting. (Lyda theatre, Grand Island, Neb.—General patronage.)

DETECTIVES, M G M, Karl Dane, George K. Arthur, 6.—November 1. This picture satisfied about 50 per cent. Some said good, some said rotten, and there you are. (Silver Family theatre, Greenville, Mich.—General patronage.) Played this on my 10 cent bargain night. Business only fair on this one. Just a darn poor

program picture. (Paramount theatre, Wyoming, Ill.—General patronage.) **October 5-6.** Better than "Circus Rookies" and it got the laughs, so the wife informed me. I was way down South when this was played. I think I was having a big time, from all reports. (Princess theatre, Lincoln, Kan.—Small town patronage.) There has been a lot of criticism on this one. I wonder why. It pleased here and some came the second night to see it, so we are able to report favorably. (Princess theatre, Parkersburg, Ia.—General patronage.) **November 30-December 1.** A fair Saturday night picture. A few gags that were not exactly spotless. Too much smut. (Orpheum theatre, Rock Valley, Ia.—Small town patronage.) **January 5.** Didn't get to see this one, but what few saw it didn't speak very favorably. Too much like their other comedies. (Stockton theatre, Stockton, Mo.—Small town patronage.) Program comedy-drama. This team doesn't get us an extra dime. (Selma theatre, Selma, Cal.—General patronage.)

DOCKS OF NEW YORK, Par, Betty Compson, George Bancroft, Baclanova, Fred Kohler, 8.—December 5-6. Your screen will need washing after you show this. If you are in a town that is inclined to be critical, you would be better off without it. We like underworld stories, such as "Dragnet," "Showdown," "The Racket," etc., but when they go even deeper and drag out the dregs of the redlight districts and parade them, that's a little too strong for us. (Texas theatre, Grand Prairie, Texas.—Small town patronage.) **December 29.** Well, Bancroft is good, but I can't make the people in this town believe it. I showed it on Saturday to my regular Saturday crowd but it did not do extra business as I expected it to, but that's not the fault of the picture. This one is wild and woolly, has plenty of action and should go over any place. (Rialto theatre, Bushnell, Ill.—General patronage.) **January 7-8.** Another good one from the Bancroft-von Sternberg combination. Betty Compson and Baclanova both support Bancroft excellently. (Midway theatre, Martinsville, Va.—General patronage.) Good Bancroft picture but a little too deep for some to understand. Not a Sunday picture, nor one for children. But adults will get some kick out of it. (Zorn theatre, Binkelman, Neb.—General patronage.) **November 21-22.** A high class picture of the underworld sort. Believe most people will like it. (Cozy theatre, Duchesne, Utah.—General patronage.) High class picture that pleased the better class. (Aristo theatre, Lemmon, S. D.—General patronage.)

DOG LAW, R K O, Ranger, 6.—Drew the children and pleased well for a dog picture. (Strand theatre, Valparaiso, Neb.—General patronage.) **December 6.** Oh—My Gosh! We just did break even on this one. Pretty good picture, too. Looks like "Racing Blood" shown in connection with these feature pictures from R K O are not pulling. Alberta Vaughan and Al Cooke used to pull them in, but not now, it seems. (Aiken Mills theatre, Bath, S. C.—Small town patronage.) and "Dog Justice," two very good and very well produced dog pictures, especially "Dog Law." (Sun theatre, Kansas City, Mo.—Neighborhood patronage.) **January 12.** Due to bad weather and too many basketball games this week, we could not get them out to see this picture, which was one of the best we have shown from Ranger. An interesting story of the North Woods, which was well acted. (S. of N. theatre, Ambrose, N. D.—General patronage.)

DON'T MARRY, F, Lois Moran, Neil Hamilton, 6.—A good little comedy enjoyed by all who saw it. Only a small crowd as it was not advertised properly on account of the exchange sending out as a substitute picture. (Royal theatre, Hopkins, Mo.—General patronage.)

DO YOUR DUTY, FN, Charlie Murray, Lucien Littlefield, Doris Dawson, Charles Delaney, Ed Brady, Washington Blue, Aggie Herring, George Pierce, 7.—Now then, when we get ready to show burlesque to the family trade, then we will be ready for such pictures as this. Until then, this sort of rot is out. Anyone with any intelligence will kick themselves for sitting through this gosh darn thing. (Cozy theatre, Winchester, Ind.—General patronage.) This picture has a lot of comedy. But in one or two spots it's too bad. If those suggestive parts were out it would be the best comedy Charles has been in for a long time. (Majestic

theatre, Washington, Kan.—General patronage.) **November 30.** This is just a fair Murray. Nothing like the "Flats," but it is not bad. (Adair theatre, Adair, Ia.—General patronage.) **November 7-8.** Average Murray picture. (Pastime theatre, Medicine Lodge, Kan.—Small town patronage.)

DREAM OF LOVE, MGM, Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell, Fletcher Norton, 8.—Just a good program picture. Some of the large settings very good. (Opera House, Paw Paw, Ill.—General patronage.) **December 23.** Just a fair picture, but will please the ladies immensely. (Lark theatre, McMinnville, Ore.—General patronage.)

DRUMS OF LOVE, UA, Mary Philbin, Lionel Barrymore, 9.—October 24. Another rotten sex picture that I lost plenty on. Some said they had seen it three years ago. (Opera House, Smithland, Ia.—Small town patronage.) **January 10.** This is another of the big pictures that did not give satisfaction here. Very suggestive—scenes that disgusted people here. Bought for two nights. Played it one. These strong pictures are going to drive us all out of the business. (Silver Family theatre, Greenville, Mich.—General patronage.) **January 2-3.** Good for the type—well acted, but this type of picture does not go over for me. Foreign costume. (Strand theatre, Pella, Ia.—General patronage.)

DRY MARTINI, F, Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers, Albert Gran, Albert Conti, Tom Ricketts, Hugh Trevor, John T. Dillon, Marcelle Corday, 7.—Billed as a sophisticated comedy, "Dry Martini" was exceedingly dry. Fox has taken the name of the sophisticated in vain. Clever touches in it, to be sure, but the rest of the picture was excessively silly and pointless. Most of the people—our dear public showed good sense and stayed at home listening to a chain program, we hope. (Kenwood theatre, Chicago, Ill.—General patronage.) Picture just fair. Too hot for most small towns. Business poor. (Gay theatre, Wayne, Neb.—Small town patronage.) They will walk out on this one, it's rotten. Have not had one good show from Fox this season. (Dixie theatre, Russellville, Ky.—General patronage.)

EXCESS BAGGAGE, MGM, William Haines, Josephine Dunn, Neely Edwards, Kathleen Clifford, Greta Grandstedt, Ricardo Cortez, Cyril Chadwick, 8.—October 5. This is one of Haines' best. If he puts them all out as good as this one I will book them all. (Institute theatre, Oak Ridge, N. C.—Small town patronage.) **December 25.** Excellent story of back-stage life, with Haines proving he doesn't always have to play the smart alec. (Egyptian theatre, Bala-Cynwyd, Pa.—General patronage.) **October 31-November 1.** Now that Haines has demonstrated that he can emote and that this picture will pass muster, why not return him to his sphere. He made his reputation as a smart alec and his followers want him to stick to his knitting. There are 1,000 extras in Hollywood that could have made this picture, but only one Haines to make "Telling the World," "West Point," etc. A director who would do this thing would use the Statue of Liberty for a traffic tower, or hunt rabbits with a deer gun. (Texas theatre, Grand Prairie, Tex.—Small town patronage.) This was a good program feature and well liked by all. Support was also good. (Palace theatre, Golden City, Mo.—Small town patronage.) **December 25.** Not up to Haines' standard, although a good picture. Bill shows that he can really act. Josephine Dunn good as Haines' wife. (LaCrosse theatre, LaCrosse, Kan.—General patronage.) **October 16.** This one will sure please, good acting and good story. (Adair theatre, Adair, Ia.—General patronage.) **January 7.** A very fine picture. Due to snow it failed to arrive until the day following its show date. On that account we lost but it is not the fault of the picture. You can bet that it will please. (Legion theatre, Holyrood, Kan.—Small town patronage.) **October 14-15.** Well, boys, if anyone can find any fault with this we'd like to know on what grounds. Direction and acting are A-number-one all the way through; the picture is interesting; and Haines is a mighty good drawing card, for us at least. What is better yet, we drew a dandy print, just on the fifth booking, and the photography was such that we were able to show up this picture much better than usual. Those of you who have been complaining of Haines' egotism will be

pleasantly surprised by this picture, as it is a distinct departure from his usual type. Much less of the exuberant big-headed comedy element in this and more of the serious stuff. Haines is positively humble in some scenes. Good entertainment. Ricardo Cortez and Josephine Dunn fill the other major parts to perfection. (Screenland theatre, Nevada, O.—Small town patronage.) Count this as another picture you'll be glad to play. It's not detracting a bit from Haines' fine work to say that Josephine Dunn made a hit with our patrons. (Majestic theatre, Dallas, Ore.—General patronage.) **November 7-8.** Here's one to step on. A dandy story of the stage. This Haines is a comer. Fair business. (Mazda Theatre Company, Aurora, Neb.—Small town patronage.) **September 23.** A very good picture and will please any audience. We were well pleased. William Haines a good bet here on a Sunday night. (Ideal theatre, Stanwood, Wash.—Small town patronage.) **December 22.** Good Haines picture, but there was an awful lot of it cut out, according to the cuesheet, which makes it hard to follow correctly with the Movietone. (Bonny theatre, Mansfield, Mo.—General patronage.) **September 30-October 1.** Everyone seemed to enjoy this picture but expected more of the old Haines or rather familiar Haines. (Strand theatre, Tooele, Utah.—General patronage.) Good entertainment. Should please 95 per cent of the people. (Roxy theatre, Munday, Tex.—General patronage.) **December 2.** A good picture but not the type of a picture the public will expect to see Haines appearing in. Played to the poorest Sunday crowd we have had for months and months. The Madison theatre in Peoria, Ill., opened with Al Jolson in "The Singing Fool" with the Vitaphone (only 35 miles away), the same day and turned hundreds away and that is what became of the biggest share of our crowd. Personally consider this the biggest and best picture I have ever seen. The work of Al Jolson is wonderful and probably will never be duplicated, but speaking as a small town exhibitor, let us hope that the rest of the Vitaphone pictures will not have the drawing power that "The Singing Fool" has, or we will never survive until the sound pictures are available for us. (Paramount theatre, Wyoming, Ill.—General patronage.) A splendid picture and ranks as high as any Haines we have run, although the kids like him better as a smart alec—and so do most of the grownups! When an actor makes a decided hit in a certain role—one that is not already overdone—why can't they let them keep to that line of work? Patrons expect it and are ready to applaud what they expect, but when some entirely new line is worked in on them, they are at a loss as to whether they like it or not—and most of the time they DON'T. As a smart alec, with a naturally good, lovable heart underneath the smarty veneer, Haines is a world beater, but there are plenty of other actors to take parts like this one in "Excess Baggage," and we sincerely hope they will keep him in the kind of pictures that brought him fame. We ran him first in "Slide, Kelly, Slide," and our kids know him only as Kelly and hail him accordingly when his picture shows up on the screen. They cheered his appearance in this and stayed happy for one reel and then lost interest in a Kelly they could not recognize. (Majestic theatre, Weiner, Ark.—Small town patronage.) **December 27-28.** Haines in a different kind of role from usual, and he puts it over very good. My people liked it, although not as much as "West Point." Josephine Dunn gives an excellent performance, and nearly steals the show from Bill. My only objection was this: The picture had been synchronized with music and sound effects, and so wherever there had been a break, a blank photograph had been inserted, so you can imagine the effect that it gave us on the screen. Green, black and white flashes. (Liberty theatre, Roanoke, Ala.—General patronage.)

FARMER'S DAUGHTER. The, F. Marjorie Beebe, Warren Burke, Arthur Stone, Lincoln Stedman, Harry Dunkinson, Sam DeGrasse, 6.—**November 12.** A holiday crowd was well pleased with this light comedy. Marjorie Beebe to my mind is a comer in her line. (Gem theatre, Winthrop, Maine.—General patronage.) Not much plot to this one, but it pulled a fair-sized crowd in out of a stormy night and made a little profit, which is quite acceptable in view of a long list of box office fizzles on Fox product the last year. Chuckles aplenty seemed to

pour out from the audience, so guess it pleased. (Isis theatre, Ashland, Neb.—General patronage.) It sure is a laughing and a very, very entertaining picture. We played this one Saturday night with a two-reel comedy ("Caught in the Kitchen"), and we sure did please them all. And this is what brings them back. Pictures like this make the young folks go home feeling good all the way through. (Dixie theatre, Durant, Miss.—General patronage.)

FAZIL. F. Greta Nissen, Charles Farrell, 7.—**November 12-14.** Just a good picture, nothing to cause comment or bring out a good attendance. (Ideal theatre, Stanwood, Wash.—Small town patronage.) **December 23-24.** Some didn't like it. Most of them did. Only fair box office attraction. We paid too much. (Liberty theatre, Kalispell, Mont.—General patronage.) A real picture that didn't draw extra well. (Pastime theatre, Medicine Lodge, Kan.—Small town patronage.)

FIRST KISS. The, Par. Gary Cooper, Fay Wray, Lane Chandler, Leslie Fenton, Paul Fix, Malcolm Williams, Monroe Owsley, 6.—**October 3-4.** A dandy picture ruined with a bum title. I just got a trifle over expense but if it had been called "The Dream Ship" which would have been a natural title, I am sure I would have done fine on it. When you run this production you will see why it should have been called "The Dream Ship." The picture is there if you can get them in. (Cozy theatre, Duchesne, Utah.—General patronage.) Not much to it. Impossible story. (Sterling theatre, Fairmont, Neb.—Small town patronage.) Good picture. Gary Cooper certainly is coming to the front. (Roxy theatre, Munday, Tex.—General patronage.) Good picture. Pleased our patrons. (Selma theatre, Selma, Cal.—General patronage.) **October 21.** Many favorable comments. Attendance poor because of weather conditions but those who did come out were well pleased. (Legion theatre, Holyrood, Kan.—Small town patronage.)

FIVE AND TEN CENT ANNIE. WB. Louise Fazenda, Clyde Cook, William Demarest, Gertrude Astor, Tom Ricketts, Douglas Gerrard, Andre Beranger, Flora Finch, Sunshine Hart, Bill Franey, Eddie Haffner, 5.—**November 6.** Much ado about nothing. Of course, it was election day and every one was more interested in politics than in pictures. I can't seem to get results with W. B. pictures. Rin Tin Tin, though, draws for me. To get back, Fazenda and Cook are good, but they haven't got much to work on. (Town Hall, Carmel, Me.—Small town patronage.) **October 27.** Dandy comedy. Little raw in spots but went okay here. (Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.)

FLEET'S IN. The, Par. Clara Bow, James Hall, Jack Oakie, Bodil Rosing, 8.—This is a big time eight reel picture and Clara Bow sure does her broadcasting of thrills in every nook and corner of your house. In this one she pleases them all and gives them a lesson in all kinds of up-to-date loving and the new and latest dances. Everybody moves swiftly in this picture, just what they all want, and I think she is too swift for James Hall who plays with her in this one. I hope some day to see her play with Clive Brook and let him have one good look at her when she is naughty. (Dixie theatre, Durant, Miss.—General patronage.) **December 4-5.** What could be better than to have Clara's pictures. She sure knocks them dead here. "The Fleet's In" went over big. Give us more like this one. The age we're living in now wants ones like it. Why not give it to them? (Rialto theatre, Bushnell, Ill.—General patronage.) Very good. Patrons enjoyed it. (Selma theatre, Selma, Cal.—General patronage.)

FLYIN' COWBOY. The, U. Hoot Gibson, Olive Hasbrouck, Harry Todd, William Bailey, Buddy Phillips, Ann Carter, 6.—A fair Western, but the print out of Albany office was in rotten condition. (Miers theatre, Schoharie, N. Y.—General patronage.) **December 29.** Drew very well, but this was sent in the place of "The Wild West Show," so the latter drew the crowd. A good picture though. (Gem theatre, Greenriver, Utah.—General patronage.) **December 1.** Good show. Better than some of his other pictures and Saturday turned out fair on a warm, good night. (Royal theatre, Kimball, S. D.—General patronage.) **December 11-12.** About the average Hoot Gibson. Not good and not poor. Just fair. (Strand theatre,

Griswold, Ia.—Neighborhood patronage.) **December 15.** The old farm horse doesn't buck very hard, but there is enough comedy to make up for other things. (Texas theatre, Grand Prairie, Tex.—Small town patronage.)

FOREIGN LEGION. U. Norman Kerry, Lewis Stone, Mary Nolan, June Marlow, Crawford Kent, Walter Perry, 8.—**September 28.** Pleased practically 100 per cent. Many of our patrons said better than "Bean Geste." Great for any theatre. (New Virginia theatre, Harrisonburg, Va.—General patronage.) Just a program picture sold as a special. Paid twice too much for it. (Sun theatre, Plainwell, Mich.—General patronage.) Had biggest crowd I have had on this. Turned over a hundred people away the first night. (Strand theatre, Rogers, Tex.—General patronage.) **December 16-17.** This is a splendid entertainment. Fine story. Star and cast extra good. Gave good satisfaction. (Silver Family theatre, Greenville, Mich.—General patronage.) **October 27.** Nothing startling, but it kept the audience interested. In the afternoon ran Buzz Barton in "Rough Riding Red." This feature was good. (Charkarohen theatre, Lincoln, N. H.—Small town patronage.) **December 4-5.** Wotta flop! Comparing this with "While the City Sleeps," which we ran just ahead of it; twice the film rental, three times the advertising, and less than half the receipts. We took in just 5 cents over the film rental. Aside from natural prejudice under these conditions, this is distinctly not a special. It's a fair program picture and that's all, regardless of high-pressure ballyhoo to the contrary. The picture has a couple of big moments, but it also has some very false notes. It is not at all spectacular, and some of it is not even interesting. Some of our patrons praised it highly and a few walked out without seeing all of it. If this had not been sold to us at such an exorbitant rental we could have put it over in a fair way at the usual admission, but felt we had to raise admission on it and believe this helped to keep our poverty-stricken people away. Lost slightly over \$30 on it. (Screenland theatre, Nevada, O.—Small town patronage.) **December 7-8.** All comments on this picture were good, and I would have thought it was good too if it had cost me about half as much. I paid more than three times the program price for this picture, which was about double what I should have paid. (Cozy theatre, Duchesne, Utah.—General patronage.) Good picture to fair business. (Pastime theatre, Medicine Lodge, Kan.—Small town patronage.)

FORGOTTEN FACES. Par. Clive Brook, Mary Brian, Olga Baclanova, William Powell, Fred Kohler, Jack Luden, 8.—**October 22-23.** It's there! You don't need to sit around wondering what people will say when they come out. Get busy and get them in and they will be satisfied. I made the tremendous mistake of booking "Mysta, the Moon Girl," a vaude number, with the picture. The patrons forgave me for the act because of the picture. (Opera House, Ashland, O.—General patronage.) This picture was sold to us for a special, and while it is a real good show, I was disappointed somewhat in this favorite star of mine. He did not seem to command the power and respect in this picture that he usually does in all other plays I have seen him in, although his expression and commanding love scenes cannot help but please his audience. And I tell you we surely need good pictures nowadays to draw them out to see our shows. They have got so much amusements at home, first in the radios, which most every family has. And now they are almost perfect, so simple in operation that they can get any kind of a program they want, and I notice the daily newspapers are saying that the radios are keeping more people from shows nowadays than anything else. So we must call on our picture producers to help us. We exhibitors have got to get the proper amusements at our theatres to interest our audiences and make our places attractive. We cannot go down; we have too much invested to even think of such a thing. (Dixie theatre, Durant, Miss.—General patronage.)

FOUR SONS. F. Margaret Mann, June Collyer, James Hall, 10.—**September 30.** A positive knockout. Certainly a delight to play such an attraction. Fox surely has the pick of the pictures. (Egyptian theatre, Ogden, Utah.—General patronage.) **October 14-15.** A picture that ranks high in entertainment and universal satisfaction. You can give this some extra advertising and not be afraid to stick around the lobby

when the show is over. (H. & S. theatre, Chandler, Okla.—Small town patronage.) **October 11-12.** Good drawing card and a fine picture in every sense. (New Piedmont theatre, Oakland, Cal.—General patronage.) **December 26.** Not only one of the greatest of 1928 but can be included among the greatest ever produced. Direction and acting well high perfect and the story was good. No complaints were heard—nothing but praise. Margaret Mann's portrayal of the mother and her change, through misfortune, from a happy old lady to an old woman whose shoulders were heavily laden with sorrow was excellent. She deserves a niche in the screen Hall of Fame. (Amuse-U theatre, Melville, La.—General patronage.)

FOUR WALLS. MGM, John Gilbert, Joan Crawford, Vera Gordon, Carmel Myers, Robert Emmet O'Connor, Louis Natheaux, Jack Byron, 8.—**September 29.** Little disappointed in this one. Balance of Gilbert did well for me. Metro-Goldwyn have some good pictures but this one drew less than any I have played. A good picture of its kind but that kind didn't suit my patronage excepting a few of the Gilbert fans. Boys, don't pay too much. I bought it right. Didn't do much though. (Central theatre, Madison, Va.—General patronage.) I didn't think this so good but my customers did, and what more do you want? Good business and the picture bought at a fair price. Metro and First National sure are square shooters especially in the Des Moines branch. (Postville theatre, Postville, Ia.—General patronage.) **October 7-8.** Fair program picture but outside of the stars not much to it—might have been anyone's make. Personally do not think so much of Gilbert in the role of a tough gunman. However, the picture seemed to be well liked and the combination of Gilbert-Crawford drew in a fair crowd so guess we have nothing to complain of. Carmel Myers' acting was the best in the picture. (Screenland theatre, Nevada, O.—Small town patronage.) **December 12-13.** A might good picture. Gave good satisfaction. (Silver Family theatre, Greenville, Mich.—General patronage.) **October 23-24.** This one starts off rather draggy but picks up and becomes a rather interesting picture but underworld pictures have been ridden to death and do not draw now. Metro should keep Gilbert in stories of the "cossack" type. Miss Crawford miscast as a moll. (Central theatre, Selkirk, Manitoba, Canada.—General patronage.) **September 12.** Gilbert takes well here, and the rental is right. I think it one of his best. (Strand theatre, Pella, Ia.—General patronage.) I missed this, but reports on it were good. (Pastime theatre, Mason, Mich.—General patronage.) **December 11-12.** A good program picture of the underworld with these two characters doing very good work. Several good comments on this picture. (Princess theatre, Parkersburg, Ia.—General patronage.) **October 26.** Plenty good comments. Everybody well pleased. A very good mystery picture. (Institute theatre, Oak Ridge, N. C.—General patronage.) **November 25-26.** Very good program picture. All in this seem to take their parts well. Story good. (Cozy theatre, Duchesne, Utah.—General patronage.) **January 1.** An excellent picture. Better acted and more gripping than "Our Dancing Daughters." Acting was extremely good and I rate the picture as a 100 per cent production. (Green Lantern, Claymont, Del.—General patronage.) **November 7-8.** Pretty good picture. (Texas theatre, Grand Prairie, Texas.—Small town patronage.) Very good and interesting throughout. (Bijou theatre, Conway, N. H.—General patronage.) Underworld story. A little rough in spots. (Selma theatre, Selma, Cal.—General patronage.)

FREEDOM OF THE PRESS. U. Lewis Stone, Marceline Day, Henry B. Walthall, Malcolm McGregor, 7.—Uncle Carl is asking for what the public thinks about certain questions. Here's what we think about his pictures. "Freedom of the Press" can boast only the well liked Lewis Stone and Marceline Day. Trite plot and usual direction. They made this one quick. (Kenwood theatre, Chicago, Ill.—General patronage.) Good show. Didn't have many first night, but those must have liked it because I had a fine house the second night, and there was a circus in town, too. (Strand theatre, Rogers, Tex.—General patronage.) **January 9.** This is a good program picture. Satisfied them all. (Silver Family theatre, Greenville, Mich.—General patronage.) **January 12.** This picture has a realistic plot and contains some fine

acting. (Lake theatre, Upper Lake, Cal.—General patronage.) Very good newspaper story, better than some so-called specials, with Stone as a crooked politician. (Empress theatre, Arma, Kan.—General patronage.)

FRENCH DRESSING. FN, H. B. Warner, Lois Wilson, Clive Brook, Lilyan Tashman, 7.—**December 13.** A right good picture and hot in spots. Will please some of your patrons and won't merit many knocks. (Princess theatre, Lincoln, Kan.—Small town patronage.) **December 5-6.** Generally pleased. Clive Brook getting to be quite a favorite here. (Auditorium theatre, Laurel, Neb.—General patronage.)

GANG WAR. RKO, Olive Borden, Jack Pickford, Eddie Gribbon, Walter Long, Frank Chew, 7.—**November 21.** This is a good picture, but displays too much of the big city gang war stuff, which doesn't set so good. (LeeRoy theatre, Wallace, Neb.—General patronage.) **October 17.** Pleased our audience. (Charkarohen theatre, Lincoln, N. H.—Small town patronage.) Pleased, and the best one I have had from RKO's 1928-1929 product. (Aristo theatre, Lemmon, S. D.—General patronage.) **December 22.** This picture did not draw or please here. An underworld picture is a flop at this theatre every time we show one. Our patrons see and read in the papers enough about crime without going to a movie to see more of it. (S. of N. theatre, Ambrose, N. D.—General patronage.)

GARDEN OF EDEN. The, UA, Corinne Griffith, 7.—**December 26-27.** A splendid entertainment. Fine story, star and cast extra good. Pleased them all. (Silver Family theatre, Greenville, Mich.—General patronage.)

GIRL-SHY COWBOY. The, F. Rex Bell, Patsy O'Leary, George Meeker, Donald Stuart, Margaret Coburn, Betty Caldwell, Joan Lyons, Ottola Nesmith, 5.—This is a novelty, a regular bathing beauty Western with cowboys in it. Pronounced a joke by my patrons. (Silver Family theatre, Greenville, Mich.—General patronage.) **December 17.** We played this one Saturday night with a two-reel comedy, "No Picnic," and let me tell you, this combination, Western and comedy, goes over big and puts pep in pictures that draws them back to see what's next. This Western type in this picture is not the old style shoot-'em-up kind. It's a pleasing, easy-to-understand kind of a picture. Why, there are bushels of the most beautiful girls all dressed up in bathing costumes playing leap frog with this "Girl-Shy Cowboy," and I will bet there were 50 or more boys in my theatre who would have given their month's salary to have been this cowboy. Why, this kind of picture is fun, for they all like the bathing suit styles 'way down here in Dixie. (Dixie theatre, Durant, Miss.—General patronage.) A good Western. (Miers theatre, Scholhaire, N. Y.—General patronage.)

GLORIOUS TRAIL. The, FN, Ken Maynard, Gladys McConnell, Frank Hagney, Lee Bates, James Bradbury, Jr., Billy Fransy, Chief Yowlache, 6.—**November 30-December 1.** First class Western. The story of the laying of the first telegraph lines. A bang-up picture with a thrilling Indian fight. (Central theatre, Selkirk, Man., Canada.—General patronage.) A good Western of the bygone days when the Indians were on the warpath. (Sun theatre, Kansas City, Mo.—General patronage.) **November 1-2.** Good picture but all Maynard's are. (Pastime theatre, Medicine Lodge, Kan.—Small town patronage.)

GOODBYE KISS. The, FN, Johnny Burke, Sally Eilers, Matty Kemp, Wheeler Oakman, Irving Bacon, Lionel Belmore, Alma Bennett, Carmelita Geraghty, Jean Laverty, 8.—When they rave in the press books, etc., and tell you of Mack Sennett's wonderful find, Sally Eilers, by this raving you are misled, as Sally is not outstanding in any way. She is another very attractive girl and not unusual in any way, and Sally will not put this show across. If it were not for Johnny Burke this would have been a flop so far as satisfactory entertainment goes, and it does very well, but it is a war picture and will not go over big. (Cozy theatre, Winchester, Ind.—General patronage.) Sold as a special. Good program picture. Nothing to rave about. Some liked it, some didn't. (New theatre, DeWitt, Ark.—General patronage.)

HAUNTED HOUSE. The, FN, Chester Conklin, Larry Kent, Thelma Todd, Montagu Love, Flora Finch, William V. Mong, Barbara Bed-

ford, Eve Southern, Edmund Breece, 6.—**December 13-14-15.** This did not seem to please. Chester Conklin runs through it and tries to be funny, but only makes it worse. Just 7,000 feet of wasted film. Had many complaints. (Central theatre, Selkirk, Man., Canada.—General patronage.) Disappointing. Advertised it as a creepy, terror inspiring picture, but lo, and behold! it was just a long-drawn out comedy with nothing but absurdities. Why couldn't it have been made seriously with touches of humor now and then? Another mystery of the studios! Conklin is a great comedian but patrons don't like too much of him. They know all his tricks by this time. Kids like this number, but grown-ups said the laugh was on us. (Amuse-U theatre, Melville, La.—General patronage.) Good spook picture to fair business. (Pastime theatre, Medicine Lodge, Kan.—Small town patronage.) O. K. Lots of laughs and scary scenes. Liked it here. Fair business. (Richelieu theatre, Bellefonte and Clearfield, Pa.—General patronage.) **November 15.** I cannot call this a real mystery picture, but it is not bad. Has some good comedy. (Adair theatre, Adair, Ia.—General patronage.) **December 25-26-27.** A fair picture with a box office title. (Rialto theatre, Hamilton, O.—General patronage.)

HEART TO HEART. FN, Mary Astor, Lloyd Hughes, Louise Fazenda, Lucien Littlefield, Thelma Todd, Raymond McKee, Eileen Manning, Virginia Gray, 7.—Rather a poor title, but one of the finest program pictures ever shown in this picture. An interesting story, an abundance of laughs and an excellent cast. Patrons expressed their pleasure days after its showing, which is evident that it made an impression. A producer that will release a picture such as "Heart to Heart" and sell it at program prices is entitled to the gratitude of small town exhibitors, such as myself, who are just hanging on by our shirt-tails, hoping against hope for early relief. (Lonet theatre, Wellington, O.—Small town patronage.) Very entertaining picture with lots of laughs. (Selma theatre, Selma, Cal.—General patronage.)—and "Three Ring Marriage," here's two of the best audience pictures I've run in many a day. Both drew extra business and undoubtedly pleased nearly 100 per cent. Put them on your buying list. (Sun theatre, Kansas City, Mo.—Neighborhood patronage.)

HIS TIGER LADY. Par, Adolphe Menjou, Evelyn Brent, 6.—**November 8.** A good comedy. (Gem theatre, Greenriver, Utah.—General patronage.)

HIT OF THE SHOW. RKO, Joe Brown, Gertrude Olmstead, Gertrude Astor, Daphne Pollard, Lee Shumway, Leroy Mason, William Norton Bailey, William Francis Dugan, Ione Holmes, Frank Mills, Cosmo Kyrle Bellew, Ole M. Ness, 7.—**September 29.** A real "hit of a show." Has everything to make real theatrical entertainment. You can step on this one. Let's have more of this class. (Kerr theatre, Little Sioux, Ia.—Small town patronage.) **November 27-28.** This picture played Thanksgiving season and was a hit of the show. It brought to us a good, clean entertainment. (LeeRoy theatre, Wallace, Neb.—General patronage.) **December 15.** A good show, although ending was disappointing. (Charkarohen-Hall, Lincoln, N. H.—Small town patronage.)

HOME JAMES. U. Laura LaPlante, Charles Delaney, Aileen Manning, Joan Standing, George Pearce, Arthur Hoyt, Sidney Bracy, 6.—Laura's getting to be a big girl, and you just have to notice it. Rather clever. Average. (Glades Amusement Company, Moore Haven, Fla.—General patronage.) **January 1.** Fair and clean entertainment that pleased them all. (Silver Family theatre, Greenville, Mich.—General patronage.)

HOME TOWNERS. The, WB, Doris Kenyon, Richard Bennett, Robert McWade, Gladys Brockwell, Robert Edeson, 5.—If this is a sample of Warner Brothers' so-called "talkies" made into a silent picture, then God deliver us from any more of them! Positively the biggest piece of cheese ever produced. That's putting it rather strong, but I don't think it's any more than it deserves. It's a shame that we have to force anything like it on to the public nowadays. Owing to extreme cold weather, only a few came out to see it, for which we are very thankful. All that did come were disappointed. You exhibitors who have not used it had bet-

ter screen it first, for I think it's just a waste of film. (Fairy theatre, Knox, Ind.—General patronage.)

HOT NEWS, Par, Bebe Daniels, Neil Hamilton, 6.—Well, this one came along with Bebe and got by in fair shape. Much of it overdone and some underdone, not exactly raw but medium, we should say. Lots of good hokum if there is such a thing as "good hokum." Had a lot of laughs and taken with the three newsreels we might say for the evening that a "good time was had by all." (Crystal theatre, Tombstone, Ariz.—General patronage.) **November 18-19.** Bebe usually goes over here, but this didn't. However, fair program entertainment. (Auditorium theatre, Laurel, Neb.—General patronage.) **October 15.** We did a good business on this one. Miss Daniels knows how to "hoot" from any angle and she gets the laughs. This is a very entertaining picture. Our patrons were pleased with it. (Ritz theatre, New Albany, Miss.—General patronage.) **December 1.** This is the first picture of Miss Bebe Daniels, and those I got out liked it fine. We exhibitors in small towns are up against it. Now something will have to take place. Believe we will have to run the best pictures, but then the exchanges are getting so they won't let us have them at a price we can afford to pay, but I find Paramount and RKO are the small exhibitors' friends. Both exchanges are O. K. All told, this is a real good picture, but won't stand any raise in admission. (Central theatre, Madison, Va.—General patronage.) The best that Bebe has done for many a day. Picture pleased very well. Poor drawing card, her drawing power has been slipping for some time partly because she has been given very poor stories to work in. (Paramount theatre, Wyoming, Ill.—General patronage.)

HOW TO HANDLE WOMEN, U. Glenn Tryon, Marian Nixon, 6.—September 26. Tryon is one of the real comedy stars on our program. He and Denny are the best. (New Virginia theatre, Harrisonburg, Va.—General patronage.) One of the poorest pictures I ever ran. Had several walkout. This is my first Tryon and wish it was the last if this is the kind of pictures he makes. (Sun theatre, Plainwell, Mich.—General patronage.) Poor program picture. Wasted a good title and star on a mediocre picture. (Empress theatre, Arma, Kan.—General patronage.) A flop here. A few like this and I will forget how to handle the crowd. (Aristo theatre, Lemmon, S. D.—General patronage.) **December 2.** The silliest picture I have ever witnessed. Comment from patrons satisfactory as a picture, aside from its silliness in entertaining. Far from being a farce-comedy, though. (Star theatre, Bulan, Ky.—Small town patronage.) Not nearly as good as "Hot Heels." (Charkarohen theatre, Lincoln, N. H.—Small town patronage.) Tryon does good work here. Miss Nixon is getting better looking lately. However, Tryon won't be worth a nickel at the box office unless he get some new material. Can I get a job as gag-man for the family undertaker? (Kenwood theatre, Chicago, Ill.—General patronage.)

JUST MARRIED, Par, James Hall, Ruth Taylor, Harrison Ford, William Austin, Ivy Harris, Tom Ricketts, Maude Turner Gordon, Lila Lee, Arthur Hoyt, Wade Boteler, Mario Carillo, 6.—October 8-9. This is just one of Paramount's methods to boost the average on good pictures. Unless you can use a very light comedy, pay for it and pat yourself on the back. (Opera House, Ashland, O.—General patronage.) Nice little show. It won't break house records anywhere but with a good short it makes a nice evening's entertainment. (Postville theatre, Postville, Ia.—General patronage.) **November 4-5.** Good picture but failed to go over for us. (Midway theatre, Martinsville, Va.—Small town patronage.) **October 9.** A very good comedy drama. A good cast is in this and they couldn't help but make it a good comedy. (Gem theatre, Greeneriver, Utah.—General patronage.) **December 25.** A very good program picture well received. (Paramount theatre, Wyoming, Ill.—General patronage.) **October 28.** A farce comedy of the usual bedroom stuff but with a different slant to it that makes this an excellent entertainment. Was well liked by all. (Legion theatre, Holyrood, Kan.—Small town patronage.) Here's the best comedy-drama I have run for some time. (Sun theatre, Plainwell, Mich.—General patronage.) **January 8.** A very good comedy

with lots of laughs. (Temple theatre, Federalburg, Md.—General patronage.) Light comedy that clicked at the box office. (Aristo theatre, Lemmon, S. D.—General patronage.) Just fair, which did ordinary business. (Cozy theatre, Wagner, S. D.—General patronage.)

KING OF KINGS, P. H. B. Warner, Jacqueline Logan, Dorothy Cumming, Ernest Torrence, Joseph Schildkraut, Robert Edeson, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks, 12.—No theatre ever played a better production than this one. I have been showing pictures for 20 years and it's the best one I ever played. Truly a masterpiece and with the proper music will please as near 100 per cent as any picture ever made. It's a credit to any theatre to play a picture like this one. Had people in my house that never had been in it before. Cecil B. DeMille is to be complimented on this wonderful production. I have played all the big ones but I class this as the greatest of all. Special selected music played on the Phonograph was a big help to put it over big. (Fairy theatre, Knox, Ind.—Small town patronage.) A big picture that held the men, women and children in a state of complete silence from beginning to end, fine photography, reels in good shape and cast fully adequate to handle each individual part. (Crystal theatre, Tombstone, Ariz.—General patronage.) **October 14-17.** A very fine production. A good drawing picture and gets in those who seldom attend the theatre. Well worth advanced prices. (Lark theatre, McMinnville, Ore.—General patronage.) All the stars and men that have spent their time on this marvelous picture should be congratulated. It is really the best picture we have ever shown. It brought people that never have been inside our house. Will go over big if gone after properly. Ask all the ministers to cooperate. We didn't have any trouble getting the ministers to announce the showing of the picture. (State theatre, Springfield, Minn.—General patronage.) A big star cast and a big 12 reel picture. As I have not seen any writeup on this one I can only give you my opinion and the comments of my patrons. I will say it's a mighty big picture. My patrons said it was wonderful. (Dixie theatre, Durant, Miss.—General patronage.)

KING OF THE RODEO, U. Hoot Gibson, 6.—They liked this fine. Chicago Rodeo Show worked into the picture, which helps. Hoot himself came across fine. (Glades Amusement Company, Moore Haven, Fla.—General patronage.)

KIT CARSON, Par, Fred Thomson, Nora Lane, Dorothy Janis, Raoul Paoli, William Courtright, Nelson McDowell, Raymond Turner, 8.—October 24-25. A good picture. Gave satisfaction. (Silver Family theatre, Greenville, Mich.—General patronage.) **November 16-17.** The best thing about this was the print. Drew well, but no one was pleased as it was not rough enough for our Saturday crowd. Midway theatre, Martinsville, Va.—Small town patronage.) **October 3.** Good Western and pleased, but not a special. (Rose theatre, Sumas, Wash.—Small town patronage.) **December 21-22.** Terrible is putting it mildly. Every Thomson gets worse. Thomson doesn't even try to act. Silver King, who has always been 50 per cent of the team, doesn't do one thing. Great opportunity was passed up both in story and star to make a great picture. (Empress theatre, Arma, Kan.—General patronage.)

LAND OF THE SILVER FOX, WB, Rin Tin Tin, 5.—Good picture. Plenty of action. Best we've had of Rin Tin Tin. Very good house. (Nusho theatre, Duke, Okla.—General patronage.) Very good. (Plainview theatre, Plainview, Neb.—General patronage.)

LILAC TIME, FN, Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chantard, Arthur Lake, 11.—October 28-29. A wonderful picture. Colleen Moore splendid, always good, but this is her best. Balance of cast fine. One of the best pictures we ever played. 100 per cent satisfaction here. (Silver Family theatre, Greenville, Mich.—General patronage.) Best picture since "Ben Hur." Drew well and patrons were most extravagant in their praise. Star gained many new friends which will undoubtedly react favorably on her forthcoming pictures. Used talking machine records for vocal numbers on non-synchronization

device. Used slides on song with soloist as an introduction. Slides furnished free by Leo Feist, Inc., are beautifully colored and show scenes taken from picture. It will be only through worthwhile productions such as this one that small town exhibitors, such as myself, will be able to tide over until sound devices are available for us. My thanks therefore, are graciously extended First National for these two bright exhibition days which stand out most brightly on a background of gloom and months of rotten business. (Lonet theatre, Wellington, O.—Small town patronage.) As good a picture as anyone could ask for, with Colleen Moore at her best. The air raid in this picture is the best that I have ever seen. A real picture from the first scene to the final fade-out. The picture was oversold and practically only grossed the film rental. But not the fault of the picture. (Paramount theatre, Wyoming, Ill.—General patronage.)

LION AND THE MOUSE, The, WB, Lionel Barrymore, May McAvoy, Buster Collier, Jr., 6.—October 23-24. Did not pull. (Savoy theatre, Louisville, Ky.—General patronage.)

LITTLE SNOB, The, WB, May McAvoy, 5.—Fair. We used Vitaphone score. It shows Coney Island stuff and has a good lesson without rubbing it in. (Avalon theatre, Bellingham, Wash.—General patronage.) **October 30.** A good program picture. (Silver Family theatre, Greenville, Mich.—General patronage.)

LITTLE YELLOW HOUSE, The, RKO, Orville Caldwell, Martha Sleeper, Lucy Beaumont, Freeman Wood, Edward Peli, Jr., William Orlamond, Edythe Chapman, 6.—October 7-8. A good picture. Clean and entertaining, but not much at the box office. (Strand theatre, Griswold, Ia.—General patronage.) Good story, well liked. Would have been much better with a live female star. If Martha Sleeper could forget her big eyes she would be more entertaining. (San Juan theatre, Friday Harbor, Wash.—General patronage.) **September 29.** A good program picture, appreciated by all. (S. of N. theatre, Ambrose, N. D.—General patronage.)

LONE WOLF'S DAUGHTER, The, Col, Bert Lytell, Gertrude Olmstead, Donald Keith, 6.—Dandy entertainment. No business on account of the flu. The way television was used caused a lot of talk. (Russell theatre, Somerset, O.—General patronage.)

LOVES OF AN ACTRESS, Par, Nils Asther, Pola Negri, 7.—A splendid picture splendidly acted. Surpassed only by an impersonation of the great French actress Rachel that was at times majestic. (Illinois theatre, Metropolis, Ill.—General patronage.) **December 15.** One of those ancient settings that they just won't come out to see. As for the picture, the acting is very good. Personally I like the acting of Pola Negri, but her stories have been such that she is no drawing card with the majority of picture-goers. (Legion theatre, Holyrood, Kans.—Small town patronage.)

MADAME ISSELLE FROM ARMENTIERES, MGM, Estelle Brody, Marie Ault, John Stuart, Alf Goddard, Humberstone Wright, John Hamilton, Sergt. I. Smith, Colonel English, Albert Raynor, Boris Ranevsky, Clifford Heatherly, Gabriel Rosca, 5.—November 30-December 1. If we had not had so many war pictures, this would rank as a pretty good one. The cast, direction and production are English. (Pastime theatre, Mason, Mich.—General patronage.) A good light war comedy. We expected a lemon and it wasn't bad at all. (Selma theatre, Selma, Cal.—General patronage.)

MANHATTAN COCKTAIL, Par, Richard Arlen, Nancy Carroll, 7.—December 4. An old theme but it went over big in its new dress. There are many scenes in this silent version that are mere excess baggage but which no doubt enhance the sound version a great deal. I would class this as A-No.-1, up-to-date entertainment. (Star theatre, Willow Springs, Mo.—Small town patronage.) Good picture, but did not draw. (Plainview theatre, Plainview, Neb.—General patronage.) Just fair. Not bad. Not good. Can't understand why producers make such pictures unless they want to throw away their money. Give us more consistently good pictures. (Postville theatre, Postville, Ia.—General patronage.)

MAN MADE WOMAN, P, Leatrice Joy, 6.—Can't give this one very much, really not the kind of a picture you want children to see.

(Strand theatre, Valparaiso, Neb.—General patronage.) Pathe wasted a lot of time when they made this. Doesn't compare with some of the star's (Leatrice Joy) other pictures. (Theatorium theatre, Columbia Falls, Mont.—General patronage.)

MAN WHO LAUGHS, The, U, Conrad Veidt, Mary Philbin, Baclanova, Julius Molnar, Jr., Josephine Crowell, Torben Meyers, George Siegmann, Brandon Hurst, Nick de Ruiz, Sam de Grasse, Stuart Holmes, Cesare Gravina, Edgar Norton, Charles Puffy, Frank Puglino, Carmen Costello, 10.—December 25-26. This is not a small town picture and certainly did a big flop at my show house. I spent a lot of time advertising this picture and thought that it would go over, but after the first night I knew that the boat was sinking. I ran it two nights and took it off the third night. The direction was very good, and the settings and the work of the stars were exceptional, but it was too slow for the regulars and too gruesome for the ladies. I would say that the small town boys had better lay off, for this ain't your kind. (Princess theatre, Lincoln, Kan.—Small town patronage.)

MAN WOMAN AND WIFE, U, Norman Kerry, Pauline Starke, Marian Nixon, 7.—December 26. Gave excellent satisfaction. Played to good business. We depend on Universal here for good consistent box office pictures. (New Virginia theatre, Harrisonburg, Va.—General patronage.) Rather well produced, but sad ending. Some spectacular work with prison machine gun. Did not please. (Glades Amusement Company, Moore Haven, Fla.—General patronage.)

MARRIAGE BY CONTRACT, T-S, Patsy Ruth Miller, Lawrence Gray, 8.—January 9-10. Great title. Satisfying picture with Miss Miller proving she's an actress. (Egyptian theatre, Bala-Cynwyd, Pa.—General patronage.)

MASKS OF THE DEVIL, M G M, John Gilbert, Alma Rubens, Theodore Roberts, Frank Reichert, Eva Von Berne, Ralph Forbes, Ethel Wales, Polly Ann Young, 7.—December 17-19. Heavy sophisticated drama that is not suitable for small towns. There are some novel shots showing what the principal is really thinking about while his actions are the reverse. Business poor. (Central theatre, Selkirk, Man., Can.—General patronage.) November 19-20. Not so good. People don't want this type of picture. Business fair. (Mazda Theatre Company, Aurora, Neb.—Small town patronage.)

MATING CALL, The, Par, Thomas Meighan, Evelyn Brent, Renee Adoree, Alan Roscoe, Gardner James, Helen Foster, Luke Cosgrave, Cyril Chadwick, Will R. Walling, 7.—October 18-19. Thomas Meighan in a Rex Beach story under the direction of James Cruze puts over a very fine drama. Should please any audience. (Midway theatre, Martinsville, Va.—Small town patronage.) January 10. Just a good picture. Had several good comments. (LaCrosse theatre, LaCrosse, Kan.—General patronage.) December 12-13. Picture follows original story unusually well and handles the Ku Klux angle wonderfully; both Kluck and Anti-Kluck can see this good picture. (Texas theatre, Grand Prairie, Tex.—Small town patronage.) December 23. Another small house due to the flu, but a good picture that received many favorable comments. (Lexion theatre, Holyrood, Kan.—Small town patronage.) December 5-6. Very good feature, with interesting story and good photography. (Zorn theatre, Binkelman, Neb.—General patronage.) December 1. Good picture. Everyone liked it. You can count on Rex Beach stories. (Liberty theatre, Kalispell, Mont.—General patronage.)

ME, GANGSTER, F, June Collyer, Don Terry, Anders Randolph, Stella Randolph, Al Hill, Burr McIntosh, Walter James, Gustav von Seyffertitz, Herbert Ashton, Harry Cattle, Joe Brown, Arthur Stone, Nigel De Bruiler, Carol Lombard, Bob Perey, 7.—January 11. Good story spoiled by a weak cast, with the exception of Anders Randolph, who handles the part of a ward politician in fine shape. Will get by as a program picture. (LaCrosse theatre, LaCrosse, Kan.—General patronage.) November 5. Very good picture of the crook variety. Will give satisfaction and you do not have to be sick or away from the theatre when you show it. (H. & S. theatre, Chandler, Okla.—Small town patronage.) December 28. This picture seemed to satisfy, but people are getting tired of underworld

plays. (Charkarohen Hall, Lincoln, N. H.—Small town patronage.) Just a fair offering. (Dixie theatre, Russellville, Ky.—General patronage.)

MICHIGAN KID, The, U, Renee Adoree, Conrad Nagel, 6.—Dandy little picture, but paid too much. It was sold to me as a special. (Sun theatre, Plainwell, Mich.—General patronage.) January 11-12. A good program picture, about 100 per cent oversold to us. We have had several \$7.50 program pictures that were better and did much bigger business. Aside from the spectacular forest fire sequence, could see nothing in this to justify its sale as a special. Neither direction nor acting much above ordinary, to our way of thinking. Universal is our heaviest load this year, as we are paying them exorbitant rentals for pictures that do not get results for us. General business conditions here are only about 50 per cent of normal, and it takes darned good pictures to cause people to part with a few nickels. (Screenland theatre, Nevada, O.—Small town patronage.) An extra good picture that made the B. O. take on new life. (Aristo theatre, Lemmon, S. D.—General patronage.) December 19-20. A very good program picture. Sold as a special, but did not click at the box office. (Orpheum theatre, Rock Valley, Ia.—General patronage.) November 23-24. Drew fair. Was favorably received but was oversold as special. Would rank it as an extra-good Jewel. (Wilson Opera House, Wilson, Kan.—Small town patronage.)

MIDNIGHT TAXI, The, WB, Antonio Moreno, Dolores Costello, 6.—December 15. Another program that was just fair. (Royal theatre, Republic, Kan.—General patronage.) Good program picture. Drew well. (Russell theatre, Somerset, O.—General patronage.)

MORAN OF THE MARINES, Par, Richard Dix, Ruth Elder, Roscoe Karns, Brooks Benedict, Capt. E. H. Calvert, Duke Martin, Tetsu Komai, 6.—October 17-18. Paramount's worst thus far this season. Ruth Elder doesn't pretend to be an actress, so why exploit her? (Princess theatre, West Union, Ia.—General patronage.) Made a tieup with the high school football squad on this one and they sold enough tickets to put it over fine, making us both a little of the "long green." Dix is popular here, or has been previously. Never can tell, though, might be in today and out tomorrow, popular preference being largely a matter of uncertainty. (Isis theatre, Ashland, Neb.—General patronage.) December 21-25. Very weak for Dix. Drew on account of being played on holidays. Ruth Elder does not photograph so well. (Midway theatre, Martinsville, Va.—General patronage.)

MOTHER KNOWS BEST, F, Louise Dresser, Madge Bellamy, Barry Norton, Albert Gran, Joy Auhurn, Stuart Erwin, Lucien Littlefield, Dawn O'Day, Annette De Kirby, Aaron De Kirby, 10.—December 2-3. A very good picture, the best we have had from Fox. Patrons said the best for some time. Must have the theme song, "Sally of My Dreams," to put it over properly. We used the record on the viroltra. Very human story and clean. (Royal theatre, Hopkins, Mo.—General patronage.) December 25-26-27. I call it extra good, as all the rest of Fox's specials have been. I did not do a good business on it because of the flu and the time of year, but that has nothing to do with the kind of picture, and I sure have no kick coming. I will buy all this kind I can get. Madge is a real actress, and Barry Norton has as yet to show me a bad performance. There's a boy that is a "natural." (Palace theatre, Golden City, Mo.—Small town patronage.)

MOTHER MACHREE, F, Belle Bennett, Victor McLaglen, 10.—December 21-26. Just a nice, sweet, clean picture with some comedy and many glycerine tears. There is a note of sincerity lacking in this that just makes it fail to get over. My patrons laughed at some scenes when they were supposed to cry. Not a special by any means, Mr. Fox. Only fair business on Christmas day. (Central theatre, Selkirk, Man., Can.—General patronage.) December 27-28-29. Another good Fox picture that went hay-wire. Paid entirely too much for it and lost money. Fox pictures don't bring them in for me. (Auditorium theatre, Laurel, Neb.—General patronage.) January 17. Very good. The type of picture that brings your once-in-a-while customers. (Walker theatre, Mayfield, Pa.—Small town patronage.) A darn good picture

that pleased all. Good business three days. (Gay theatre, Wayne, Neb.—Small town patronage.)

MYSTERIOUS LADY, The, M G M, Greta Garbo, Conrad Nagel, Gustav Von Seyffertitz, Edward Connelly, Albert Pollet, Richard Alexander, 9.—A very well produced and well acted picture that was apparently liked by those who came, but did a nose-dive for me on Sunday and Monday. (Sun theatre, Kansas City, Mo.—General patronage.) January 9. Didn't see this myself, but comment was favorable. Some said it was pretty hot stuff. (Playhouse theatre, Fairhope, Ala.—Small town patronage.) Well produced picture. Our patrons do not care for this star. (Selma theatre, Selma, Cal.—General patronage.) December 2-3. Mighty fine picture. I have paid two and three times as much for pictures that were not half so good. Everybody did fine acting. All comments were good. (Cozy theatre, Duchesne, Utah.—General patronage.) October 8-9. My people do not like Garbo but this picture is first class. I sat through it four times myself. (Texas theatre, Grand Prairie, Texas.—Small town patronage.)

NAPOLÉON, M G M, Waldimir Roudenok, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Glna Manes, Nicholas Koline, 8.—Brother exhibitors, for heaven's sake stay away from this one, it's terrible. The worst bunch of junk I have run in four years. It's a British film, released by M G M. No stars, no actors, no directing. Amateur cameramen, and some kid must have done the cutting. Four and five blocks of some scenes. I screened it in two towns and the children couldn't even stand it. Take my advice and don't even use this. (Murphy's theatres, Newark, O.—Small town patronage.) December 27. No good. My patrons do not care much for costume plays. (Theatorium theatre, Emlenton, Pa.—General patronage.) December 16. A Gaumont production to stay away from. A life history of Napoleon with a lot of battle scenes, riots, insurrections, and whatnot, done in the usual "old-country" style. Doubtless a great subject and is probably considered a great production somewhere, but we can't see it. Much of it rather confusing, and little of it to sustain the interest of a general audience. (Screenland theatre, Nevada, O.—Small town patronage.) December 14. Eight reels of the nearest to nothing we have ever had on our screen. Plenty of walk-outs and who could blame them. We didn't even sit through it. Plenty of scenic stuff in it, but no entertainment in it at all. If you show this one, don't stand near the door when your cash customers come out. (Grand theatre, Princeton, Mo.—Small town patronage.)

NAUGHTY BABY, FN, Alice White, Jack Mulhall, Doris Dawson, Thelma Todd, James Ford, Natalie Joyce, Frances Hamilton, Fred Kelsey, Rose Dione, Fanny Midgley, Benny Rubin, Andy Devine, Georgie Stone, Raymond Turner, Larry Banthim, 7.—December 21-25. Not as good as her previous picture. (Vine theatre, Mt. Vernon, O.—General patronage.)

NIGHT BIRD, The, U, Reginald Denny, 7.—September 26. Very good, but patrons ask, "Where's the racing car?" (Kerr theatre, Little Sioux, Ia.—Small town patronage.) October 26. Went over very good. Denny is a prize fighter in this and has quite a time in the ring. I find there are a lot of people who like to see this prize fight stuff. (Cozy theatre, Duchesne, Utah.—General patronage.) A fairly good Denny that pleased but was not at all startling. Denny's wife is acceptable as an actress and beautiful as far as I can tell. (Kenwood theatre, Chicago, Ill.—General patronage.) January 5. A comedy which pleased everyone. Sam Hardy gives Denny valuable support. (Lake theatre, Upper Lake, Cal.—General patronage.) Just a dandy little picture, one that will please the whole family. Action galore. (Plainview theatre, Plainview, Neb.—General patronage.) December 25. A picture that pleased them all. Fine story. Star and cast are extra good. (Silver family theatre, Greenville, Mich.—General patronage.) January 6. Just a fair Denny. Have had several Dennys before this one that were a lot better. (Sun theatre, Farwell, Neb.—General patronage.) January 6. Good program number, which pleased a very light attendance, although the picture is not well adapted to Sunday showing. Not very much "he-man" stuff until the last reel or so. Denny's vehicles

should be accelerated if he is to hold his following. Fair print and most of the photography was better than Universal's usual standard. Business here is at a very low ebb, and we don't mean perhaps. Soon must call the Red Cross. (Screenland theatre, Nevada, O.—Small town patronage.)

NIGHT WATCH, The, FN, Billie Dove, Paul Lukas, Donald Reed, Nicholas Soussanin, Nicholas Bela, George Periolat, William Tooker, Gus Partos, 7.—November 12-13. Same old story. Billie just don't make 'em poor. This drama of a woman on board a battle-ship during an engagement is full of tense situations. Well dressed and well acted, this is worth anybody's money and then some. Billie is the best draw First National has, not barring Miss Moore either. (Central theatre, Selkirk, Man., Can.—General patronage.) January 1-2. A captain's beautiful wife has been secreted on shipboard without the knowledge of the husband. A murder has been committed. The captain and his beautiful wife had become estranged. The husband is accused of the murder. There are about six reels of trial. The wife finally frees the suspected husband by pointing out the real criminal. Billie is always good to look upon. However, this one doesn't compare with some previous pictures made by the same star. (Princess theatre, Parkersburg, Ia.—General patronage.) Good picture to good business. Another one that satisfied. (New theatre, DeWitt, Ark.—General patronage.) Good. Of course, you have to hand it to Billie. Her pictures are dependable entertainment. (Majestic theatre, Washington, Kan.—General patronage.) Not so good, not so bad. Very light show and light story. Billie Dove saves it from being mediocre. (Postville theatre, Postville, Ia.—General patronage.)

NONE BUT THE BRAVE, F, Barry Norton, Sally Phipps, Farrell MacDonald, Sharon Lynn, Tom Kennedy, Billy Butts, Alice Adair, Tyler Brooke, 6.—October 5. Fine program picture with about one and one-half reels in technicolor that sure pleased my patrons as well as myself. (Palace theatre, Golden City, Mo.—Small town patronage.) November 27-28. This is a neat little program picture if you can get anybody in to see it. I can't get anybody in to see pictures with an unknown cast and a meaningless title. There is about a reel of technicolor in this that is extra beautiful, and Sally Phipps in the tech sequence looks good enough to eat. The picture will please if you can get them in. (Trags theatre, Neillville, Wis.—Small town patronage.) The name of this picture is not much for a drawing card and has no meaning as far as I could see. But don't fail to play this one on account of the name, for it is a sure enough pleasing picture. It has got some of the most beautiful colored beauty contest costumes in it ever staged for eyes to look at. (Dixie theatre, Durant, Miss.—General patronage.)

NOTHING TO WEAR, Col, Jacqueline Logan, Theodore Von Eltz, 6.—November 15. This is an extra-fine picture and pleased a big crowd. Very, very true of the ladies of today. Be sure to play it. (Parkview theatre, Collierville, Tenn.—Small town patronage.) Nice little comedy. Title drew. (Russell theatre, Somerset, O.—General patronage.) Very pleasing program. Married life comedy. Will please light entertainment crowd. (Empress theatre, Arma, Kan.—General patronage.) A fine program feature—one that everyone will enjoy. (Lydia theatre, Grand Island, Neb.—General patronage.)

OUR DANCING DAUGHTERS, MGM, Joan Crawford, Anita Page, Dorothy Sebastian, John Mack Brown, Kathryn Williams, Nils Asther, Edward Nugent, Dorothy Cummings, Huntley Gordon, Evelyn Hall, Sam De Grasse, 9.—September 30-October 1. A good picture for the younger set. Drew them in swarms, although most of our old fashioned regulars stayed home or went to church for a change. For the hundredth time we say that Metro features are too dark for us, even though we have just installed the latest Mazda equipment; and much of the effectiveness of their pictures is lost on that account. We do not have that trouble with other product. Naturally, we would draw a slovenly inspected print for a night when we had a houseful of particular and critical people. Outside of these little things we were very well satisfied with the picture, which did over twice the business for us that we had with

"Beau Broadway" a week ago. Cast were all guilty of good acting. Good directing by Harry Beaumont. For our use we rate this picture about 50 per cent. (Screenland theatre, Nevada, O.—Small town patronage.) Broke all house records. Everyone well pleased. Comment, "perfect." (Harvard theatre, Harvard, Neb.—General patronage.) September 23-24. Very good. This is certainly a drawing card. Best business this summer and fall. (Strand theatre, Tooele, Utah.—General patronage.) December 2. This picture was very well produced and splendidly acted. It is one to be remembered and will give good satisfaction to any house. (Ideal theatre, Stanwood, Wash.—Small town patronage.)

OUTCAST, The, FN, Corinne Griffith, James Ford, Edmund Lowe, Huntley Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne, Lee Moran, 7.—Now, then, Norma Talmadge will have to take a back seat, for Corinne Griffith has staged a comeback that looks as though she is right out in front, and it is as it should be, for Corinne does show in this picture that she is better than she ever was in every way. Edmund Lowe is very, very good, and the picture is one of the most interesting and best produced for months and months. This picture should register with the better class of movie patronage. (Cozy theatre, Winchester, Ind.—General patronage.) This is a good one. Pleased my patrons. (Majestic theatre, Washington, Kan.—General patronage.) A real picture, but oh, how it flopped! (Pastime theatre, Medicine Lodge, Kan.—Small town patronage.)

OUT OF THE RUINS, FN, Richard Barthelmess, Robert Frazer, Marian Nixon, Emile Chautard, Bodil Rosing, Eugene Pallette, Rose Dione, 7.—October 19-20. Another good one. A war story, but a pleasing show, with fine acting. (Adair theatre, Adair, Ia.—General patronage.) November 29. Why give Barthelmess such a poor story; do they want to ruin him? It's just five reels of nonsense and two reels of fun. Many more like this one, Richard, and you will be ruined as well as the pictures. Imagine a man with rifles failing to kill when only a few feet away. A good joke. (Rialto theatre, Bushnell, Ill.—General patronage.) December 2-3. Another good one from Barthelmess. Every picture of his on this year's contract has been plenty good. This one is not quite as good as "The Noose," but is good enough for anybody's house. (Grand theatre, Princeton, Mo.—Small town patronage.) Not as good as his other previous pictures. Public thought it "The Road to Ruin," and I did a wonderful business and the picture pleased, so what more can you want? (Postville theatre, Postville, Ia.—General patronage.) Drags—too slow. Women may like it. (Richelieu theatre, Bellefonte and Clearfield, Pa.—General patronage.)

PAINTED POST, F, Tom Mix, Natalie Kingston, Philo McCullough, Al St. John, Fred Gamble, 6.—October 13. A regular Mix picture. Pleased the old and made the young howl. (Silver Family theatre, Greenville, Mich.—General patronage.) Just a good average Western. Have had lots better pictures with this star than this one. Pleased the usual amount of Mix fans. (Paramount theatre, Wyoming, Ill.—General patronage.)

PATRIOT, THE, Par, Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronia, Neil Hamilton, Harry Cording, 10.—November 19-20-21. Played this three days to an empty house, but it was no fault of the picture. A great picture and should make the big boys in the big towns dust off the S. R. O. sign. Print good and best photography ever seen on our screen. (Midway theatre, Martinsville, Va.—Small town patronage.) A wonderfully made picture, but it did not draw. I believe this picture the most suggestive picture we ever ran. Just another reason why we need censorship. The small town exhibitors need clean pictures. (Lyric theatre, Wooster, O.—General patronage.) December 26. Wonderful picture, but too long. No doubt Jannings is a wonderful actor and we expect great things from him here as this is our first picture of his. Lewis Stone almost steals the picture from Jannings. (LaCrosse theatre, LaCrosse, Kan.—General patronage.) January 1-2-3. Wonderful picture as far as acting is concerned, but a big flop at the box office. It has no drawing power. The title kills the drawing power of the picture.

(Strand theatre, Griswold, Ia.—General patronage.) January 1-3. An excellent picture that was a complete flop for us. We lost money, and although the flu and bad weather had something to do with it, can't lay all of it to that alone. (Legion theatre, Holyrood, Kan.—Small town patronage.)

PERFECT CRIME, The, R K O, Clive Brook, Irene Rich, Gladys McConnell, Edmund Breese, James Farley, Phil Gastrock, Tully Marshall, June LaVerne, 7.—October 3-4. Good mystery detective story with a sudden ending. Would consider this an extra good program picture but for my part was glad I did not raise admission. Hope the other R K O pictures are as good. The acting was fine, film good and good directing. Good ending, not a tragedy. (Sun theatre, Sargent, Neb.—General patronage.) Good picture. Acting wonderful, and this man Brook can act. (Lyric theatre, Atkinson, Neb.—General patronage.) January 8. Just another mystery story. Star and cast are fine. When they saw it was a dream and Brook woke up, the crowd woke up and gave me a sleepy look and went home. (Silver Family theatre, Greenville, Mich.—General patronage.) December 14-15. Touted and bought as a special. Only a mediocre program picture. Film dark. Glad I didn't raise admission. As a whole it didn't satisfy. Queer ending that didn't quite let my patrons know what it was all about. (Auditorium theatre, Laurel, Neb.—General patronage.) Fair picture. Good work by Brook, but why do they keep putting Irene Rich in pictures? She drives half of the people away from the show and gives the other half a pain. (Walnut theatre, Lawrenceburg, Ind.—General patronage.) This was sold as a special, but was nothing out of the ordinary. All patrons kicked on the finish of this one. (Sun theatre, Farwell, Neb.—General patronage.) November 24. This is one of R K O's super specials. It did not draw very well here. Too mysterious. Seventy-five per cent of our patrons did not know what the story was about and several walked out on us. (S. of N. theatre, Ambrose, N. D.—General patronage.) Good mystery story, but the ending fooled 'em. Nearly everyone wondered what it was all about. (Theatorium, Columbia Falls, Mont.—Small town patronage.)

PHYLLIS OF THE FOLLIES, U, Alice Day, Matt Moore, 6.—January 1-2. Very bad weather cut down the receipts. The picture was better than expected. There isn't a great deal to it, but it got by. Backgrounds and settings very classy. Cast doesn't amount to much, but all in all, this one will fill a date. (Screenland theatre, Nevada, O.—Small town patronage.) January 18. One of the best program pictures we have played. Story entertaining, clean and funny. Cast extra good. (Silver family theatre, Greenville, Mich.—General patronage.)

PLASTERED IN PARIS, F, Sammy Cohen, Jack Pennick, Ivan Linow, Hugh Allen, Marcia Byron, Michael Visaroff, Albert Confi, 6.—December 7-8. Just fair. It doesn't compare with "Gay Retreat." Some of the scenes could have been left out and the picture would not have been impaired. If your clientele isn't too particular it will go over fair. (Princess theatre, Parkersburg, Ia.—General patronage.) Very smutty in places, otherwise very good comedy. Why don't you leave the rotten stuff out? Second night bad, business fell off. (Gay theatre, Wayne, Neb.—Small town patronage.) November 9. Just a fair program, not nearly as good as "Why Sailors Go Wrong" or "The Gay Retreat," his last season's features. Had some knock this. (Palace theatre, Golden City, Mo.—Small town patronage.) November 23-21. Good comedy. None too refined in spots, but that is what most of the "Whoops" seem to want, so why worry? (Perkins theatre, Holton, Kan.—Small town patronage.) November 20. A farce comedy they enjoyed. Played to fair business. (Wilson Opera House, Wilson, Kan.—Small town patronage.)

POWER, P, William Boyd, Alan Hale, Jacqueline Logan, Jerry Drew, Joan Bennett, Carol Lombard, Pauline Curley, 7.—December 21. Had several good comments on this. Boyd and Alan Hale make a good drawing combination for us. Good comedy. (LaCrosse theatre, LaCrosse, Kan.—General patronage.) Sorry. I can't give this much. I consider it very mediocre entertainment. Many adverse comments. (Postville theatre, Postville, Ia.—General patronage.) Good picture, with plenty of comedy-relief. It pleased

those who came on a nasty day just before Christmas. Business not very good. (Crystal theatre, Wayne, Neb.—General patronage.) **October 22-23.** Another Pathe special that was only a program comedy. A good feature comedy, but not worth what we paid for it. Business poor. (Midway theatre, Martinsville, Va.—Small town patronage.)

PREP AND PEP, F. David Rollins, Nancy Drexel, John Darrow, E. H. Calvert, Frank Albertson, 6.—Showed to a fair crowd on Thanksgiving night. True to title, it is a school story with lots of pep. Scenes laid in the military academy at Culver City, Ind. (Royal theatre, Hopkins, Mo.—General patronage.) **December 28-29.** A good program picture. Nothing big, but pleasing to all classes. (Rialto theatre, Hamilton, O.—General patronage.)

RACKET, The. Thomas Meighan, Marie Prevost, Louis Wolheim, George Stone, John Darrow, Skeets Gallagher, Lee Moran, Lucien Prival, Tony Mario, Henry Sedley, Sam DeGrasse, James Marcus, G. Pat Collins, 8.—**November 1.** A good picture with Tom drawing the people again. (Gem theatre, Greenriver, Utah.—General patronage.) **December 11.** Pretty good underworld picture, but people don't like this kind. They want comedies and Westerns here. Didn't make expenses as usual. Can't make anything on Tuesday nights. (Bonny theatre, Mansfield, O.—General patronage.) **October 4-5.** Just a fair drawing card. Meighan not a good bet here. (New Piedmont theatre, Oakland, Cal.—General patronage.) **November 14.** Although Meighan was starred, seemed to us the honors should go to Louis Wolheim. A picture like this holds them from start to finish. No mushy, overdone love scenes. (Electric theatre, Arcadia, Neb.—Small town patronage.) **October 3-4.** The usual underworld blah. People are fed up on this type of picture. So producers, kindly "cease and desist." (Strand theatre, Poali, Ind.—Small town patronage.)

RAMONA, UA. Dolores Del Rio, Warner Baxter, Roland Drew, Vera Lewis, 9.—**October 15-16.** A natural that packed the house at every performance and sent them away satisfied. (Crescent theatre, Red Deer, Alberta, Can.—Small town patronage.) **December 20-21.** On account of the wide publicity that this one has had, it drew them in, but many told me that they were disappointed in it. I think that they were expecting too much. This one was played late, but am glad that it is over with. Maybe U A will let us alone for a while. (Liberty theatre, Roanoke, Ala.—General patronage.) Billed it big and it broke all records for attendance and certainly pleased everyone who came. Don't pass this up. (Opera House, Baldwin, Wis.—General patronage.) Very, very good. (Plainview theatre, Plainview, Neb.—General patronage.) **December 28-29.** In spite of snow and flu, "Ramona" pulled them in. If the book aroused any more sympathy for the Indians than the picture, it will go some. The Indians in the picture were in a nice country where grass was plenty and grain would grow. Take a trip into Arizona, New Mexico or parts of the Dakotas and see the God forsaken country the Indians try to live in. Nothing could grow, and a billy goat would need spurs to climb the rock hills. One of the best we have shown, with natural drawing power. You can raise admission and they will like it. (Sun theatre, Sargent, Neb.—Small town patronage.) Everyone well pleased with the 10-cent raise in price for this, and incidentally broke house record of two years' standing with this picture. (Gem theatre, Lyndon, Kan.—General patronage.) **December 22-23-24-25.** Maybe we should have played this one while it was "hot," but anyway it went over with a bang, and that's what counts in this game. United Artists promised us a lot on this one and charged us a lot for it, but everyone was well pleased and we were tickled to death. Just a wee bit slow in spots. Might be cut to seven reels. Some beautiful scenes, and some touching ones that will put the tears in your eyes unless you're awfully hard-boiled. It's wonderful! (Orpheus theatre, Klamath Falls, Ore.—General patronage.) **September 26-27-28.** "Sorrow and Son" broke the house records, but "Ramona" topped it by \$4. A perfect picture with one exception. There's no comedy to relieve the wonderful acting. Del Rio and Baxter in their respective roles, are supreme. Book it and boost it. (Midway theatre, Martinsville, Va.—Small town patronage.) Well, this picture draws them

in and that is a part of which we showmen want. So you can look for the crowd on this one. It's gone over good everywhere it's been shown from the reports I have seen and heard but for my part I have seen better pictures. (Dixie theatre, Durant, Miss.—General patronage.)

RED DANCE, The. F. Dolores Del Rio, Charles Farrell, Ivan Linow, Boris Charsky, Dorothy Revier, Andre Seguro, Dimitri Alexis, 10.—**December 16-17-18.** Good picture, Dolores Del Rio is very good, as is Charles Farrell. Why did the Fox officials use a Ford Whirlwind monoplane in picturing the Russian revolution? (Liberty theatre, Kalispell, Mont.—General patronage.) Another good one from Fox, but the flu is keeping us from making any money. (Liberty theatre, Kalispell, Mont.—General patronage.)

RED HAIR, Par. Clara Bow, Lane Chandler, Lawrence Grant, Claude King, William Austin, Jacqueline Gadsdon, 7.—**September 17-18.** Good picture, well acted. We played it just after our Fair and everyone was broke, I suppose. Anyway we didn't make expenses. (Bonny theatre, Mansfield, Mo.—General patronage.) **January 1-2.** Well liked by those who came out to see Clara, although not another "It." We have some Bow admirers, and of course, they were delighted with this picture. One nice thing, there was no squawk. (Rex theatre, Maysville, Mo.—Small town patronage.) **January 13-14.** One of her good ones. (Trags theatre, Neillsville, Wis.—Small town patronage.) **November 4-5.** A very satisfactory picture. Story good. Star and cast fine. Gave 100 per cent satisfaction. (Silver Family theatre, Greenville, Mich.—General patronage.) Had packed house. Everyone pleased. (Strand theatre, Rogers, Tex.—General patronage.) **October 12-13.** The first rain and cold weather of the fall hit us on these two dates and as a result showed to less than normal. However, it drew better than we expected. Another good picture by Clara. She just doesn't make any other kind. (Legion theatre, Holyrood, Kan.—Small town patronage.)

RED MARK, The. P. Nena Quartaro, Gaston Glass, Gustav Von Seyffertitz, Rose Eione, Luke Cosgrave, Eugene Fallette, Jack Roper, Charles Derris, 8.—Well, I guess this must be a big town picture, as my patrons said to me it was out of their reach of understanding. I hope some of Pathe salesmen will see this notation of mine and book this picture in with the big city folks or in the part of the country where it will be understood better for it may be a great picture in the right theatre. (Dixie theatre, Durant, Miss.—General patronage.) Read a good comment in Pete Harrison's reports on this. I'm not taking Harrison's now. This is a very mediocre picture, completely lacking in screen entertainment. (Postville theatre, Postville, Ia.—General patronage.)

RENO DIVORCE, WB. May McAvoy, 6.—**November 13.** A picture that did not give satisfaction. The star worked hard to make something out of nothing of a story. (Silver Family theatre, Greenville, Mich.—General patronage.) **November 21-22.** Awful. Written, directed and supposed to be acted by Ralph Graves. Little wonder Eastman is getting rich with all the film companies wasting celluloid. I can write a better story than this one. (Auditorium theatre, Laurel, Neb.—General patronage.)

RESTLESS YOUTH, Col. Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mahery, Gordon Elliott, Goy Watson, 7.—**January 8-9.** Excellent. The best program picture I have played for a long while. Marceline Day's acting very good. Best of luck and success to you, Miss Day. I hope the producer will keep all your pictures clean and entertaining as this one. Columbia pictures are okay. You exhibitors who have not contracted for Columbia pictures are missing a good bet. (Strand theatre, Griswold, Ia.—General patronage.) **December 25.** Drew good house on Christmas night and pleased, according to comments received, about 90 per cent. We used the 1927-28 Columbia product and were well pleased, and bought the 1928-29 product and it also looks like a real buy. We have had six in a row from Columbia, and they have all been as good as any company's product, and you can't beat Midwest in Kansas City for service. (Grand theatre, Princeton, Mo.—Small town patronage.)

REVENGE, UA. Dolores Del Rio, James Mar-

cus, Sophia Ortiga, Leroy Mason, Rita Carewe, Jose Crespo, Sam Appel, Marta Golden, Jesse Cavin, 6.—Fair picture. No business. Lacks comedy and dressed-up scenes. Pleases men who like outdoor pictures. (Richelieu theatre, Bellefonte and Clearfield, Pa.—General patronage.)

RIDERS OF THE DARK, M G M. Tim McCoy, Dorothy Dwan, Rex Lease, Roy D'Arcy, Frank Currier, Bert Roach, Dick Sutherland, 6.—**October 6.** A very fine action picture. Satisfied. Tim licked them all and they never touched him. (Silver Family theatre, Greenville, Mich.—General patronage.) **December 21-22.** A roughneck Western. Tim McCoy knocks out about 50 without even getting a scratch. Too much hokum and not enough entertainment. (Strand theatre, Griswold, Ia.—General patronage.) **December 1.** Just a Western with lots of gun play. (Star theatre, Villa Grove, Ill.—General patronage.) Average business on serial night. (Pastime theatre, Mason, Mich.—General patronage.) McCoy up to his usual standard. (Town Hall theatre, Carmel, Me.—Small town patronage.)

RIDING FOR FAME, U. Hoot Gibson, Ethlyne Clair, Charles K. French, George Summerville, Allan Forrest, Ruth Cherrington, 6.—**October 26-27.** The best Gibson in some time. Hoot leaves the comedy to Slim Summerville and Slim is there with that stuff. Everyone pleased and business good. (Central theatre, Selkirk, Man., Can.—General patronage.) Pleased our Saturday night. Had quite a number of good comments. Hoot is liked here. (Strand theatre, Valparaiso, Neb.—General patronage.) Good Western, but Hoot as a seat filler is not as strong as he was once. We still have a few more weeks of Complete Service and then "never again" for this kind of a contract for us. Tried four of 'em, so we ought to know. (Isis theatre, Ashland, Neb.—General patronage.) **January 5.** The best Gibson I have run for some time. When Slim Summerville plays with Hoot, it is sure a good picture. Everyone that saw the picture liked it. There was a very bad storm and few turned out. (Palace theatre, Grand Marais, Mich.—General patronage.)

RIVER PIRATE, The. F. Victor McLaglen, Lois Moran, Nick Stuart, Earle Foxe, Donald Crisp, Robert Perry, 7.—**October 26.** My people liked this. While Vic is not handsome, he has always drawn for me and all I have run have been good. (Palace theatre, Golden City, Mo.—Small town patronage.) **November 5-7.** Audience well pleased. Good entertainment. (Ideal theatre, Stanwood, Wash.—Small town patronage.) Another of those underworld stories that pleased fairly well. Blizzard kept crowd away. (Paramount theatre, Wyoming, Ill.—General patronage.) **December 19.** We paid too much for this. It's not a special, but is good entertainment. (Charkarohen Hall, Lincoln, N. H.—Small town patronage.)

ROAD TO RUIN, The. SR, Helen Foster, 6.—**August 23.** Packed to the doors to see this unusual attraction. Give us more such State Rights pictures. (Egyptian theatre, Ogden, Utah.—General patronage.) **October 2-3.** There is nothing particularly hot or vulgar in this, but it does show the modern trend of things. You wouldn't, of course, expect to run it for a church benefit or an old maid's quilting bee. (Trags theatre, Neillsville, Wis.—Small town patronage.) **October 4-5.** Run it, by all means. It broke the house record. S. R. O. first show before we started the show. I highly recommend this production to be shown anywhere, any day of the week. Boys, you'll miss some show and some dough if you pass it up. (Rex theatre, Montezuma, Ind.—Mixed patronage.) **November 25-26-27.** They fought to get in. Two fell into the orchestra pit trying to find a seat that wasn't there. When we stand 'em up it's some stand up. We gave this picture a big and proper exploitation and it went over big. Pleased \$5 per cent. Has good moral and attractive actors. (Auditorium theatre, Laurel, Neb.—General patronage.)

ROMANCE OF THE UNDERWORLD, F. Mary Astor, Robert Elliott, John Boles, 6.—Very good picture, much better than the title would suggest. Pleased all and went over good. (Gay theatre, Wayne, Neb.—Small town patronage.) A very good picture. Plenty of action. Had many compliments on this one. Enjoyed by all who saw it. (Nusho theatre, Duke, Okla.—General patronage.) **December 21-22.** Very good underworld story, holds interest

and ends well. (Perkins theatre, Holton, Kan.—Small town patronage.) November 24. Fair box office attraction. Good picture, well received. (Liberty theatre, Kalispell, Mont.—General patronage.)

RUNAWAY GIRLS, Col. Shirley Mason, David Rankin, 6.—October 23. A good program picture. Gave satisfaction. (Silver Family theatre, Greenville, Mich.—General patronage.) If you don't take time to analyze the weak spots in this one, it will rate as a fair program offering. But the plot is weak in spots, and I'd only call it just another picture. (Sun theatre, Kansas City, Mo.—General patronage.) November 4-5. Excellent program picture and a good bet at the box office, this was my first Columbia picture and if they are all as good as this one I am sure I will be more than pleased with my Columbia contract. (Strand theatre, Griswold, Ia.—General patronage.) November 8-9. A very good picture and pleased very well. This actress is coming to the front and so are Columbia pictures. (Parkview theatre, Collierville, Tenn.—Small town patronage.) Good. Drew extra and pleased. (Russell theatre, Somerset, O.—General patronage.)

SALLY IN OUR ALLEY, Col. Shirley Mason, Richard Arlen, Alec B. Francis, Paul Panzer, William H. Strauss, Kathryn Williams, Florence Turner, Harry Crocker, 6.—December 18-19. Pleasing program picture. (Trags theatre, Neillville, Wis.—Small town patronage.) January 1-2. Not big but the kind that pleased the great majority and that's the kind we need more of. Also the kind we make a little profit on. (Rialto theatre, Hebron, N. D.—Small town patronage.) October 14-15. Very light-weight entertainment. (Pastime theatre, Mason, Mich.—General patronage.) Good. (Grand theatre, Breese, Ill.—General patronage.)

SALLY OF THE SCANDALS, R K O, Bessie Love, Irene Lambert, Allan Forrest, Margaret Quimby, Jimmy Phillips, Jack Raymond, Jerry Miley, 7.—November 16. A very good little program picture. (Star theatre, Villa Grove, Ill.—General patronage.) December 30. Nothing big, but nice little picture for any night. No kicks, so must have pleased. (Royal theatre, Kimball, S. D.—General patronage.)

SALLY'S SHOULDERS, R K O, Lois Wilson, George Hackathorne, Lucille Williams, Huntly Gordon, James Mason, Edythe Chapman, Ione Holmes, 7.—November 15. I thought from the title that Sally's shoulders would be those of a chorus girl, but they were the heavily burdened shoulders of the elder sister trying to earn a living operating a tea room, at the same time looking after a "weak sister" brother, and a flapper sister, with an aunt thrown in for good measure. The types and acting were perfect, but somehow this type of story does not please. (Aiken Mills theatre, Bath, S. C.—Small town patronage.) Was not had at all as far as the picture went. Lois carries off her part in fine shape, but we are getting so d— tired of night clubs, booze runners, and gang life we want to hide when we have to put out our paper. (Sun theatre, Sargent, Neb.—General patronage.)

SAWDUST PARADISE, Par, Esther Ralston, Reed Howes, 6.—We played this Saturday night with a two-reel comedy, "Bargain Hunt," to a very small crowd on account of bad weather and lots of bad colds raging in our little city and all around us. Both the picture and the comedy are exceptionally good. (Dixie theatre, Durant, Miss.—General patronage.) Very suitable for Sunday. If your town is touchy on the Sunday show question, shoot this one at them. Story of reforming carnival skinner by mission evangelist. (Empress theatre, Arma, Kan.—General patronage.) November 18. A very good program picture that went good on a Sunday evening program. Her pictures are always good and they please. (Legion theatre, Holyrood, Kan.—Small town patronage.) A very good program picture. Pleased very much judging from comments. Nothing big but well staged and directed. (Postville theatre, Postville, Ia.—General patronage.)

SCARLET LADY, The, Col. Lya de Putti, Don Alvarado, Warner Oland, Otto Matiesen, John Peters, Valentina Zimina, Jacqueline Gadsden, 6.—November 3. "The Scarlet Lady" is a knockout at the box office. It is one of the best pictures that Columbia has put out. Book it, boys, and you can make a lot of money. (Grand theatre, Williamsburg, Ky.—

General patronage.) October 3-4. This is a fine entertainment. Story big, stars splendid. Direction great. Gave good satisfaction. (Silver Family theatre, Greenville, Mich.—General patronage.) November 27-28-29. A very good picture, pleased everyone. Our hats off to Columbia. A lot of their pictures are very good and you don't have to put a mortgage on anything to buy them either. (Orpheum theatre, Rock Valley, Ia.—Small town patronage.)

SCARLET SEAS, FN, Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson, 7.—December 23-24. Fairly good entertainment. However, it is not a good picture for this star. The studio scenes of the ship in storm are crudely done. This is the first picture I have seen for some time where you can easily detect the studio shots. The storm stuff in this picture should be in a comedy as burlesquing sea stuff. This picture will get over, but Warners are going to ruin him with another of like calibre. (H. & S. theatre, Chandler, Okla.—Small town patronage.) December 25. Good Barthelmess production, but a little rough for the ladies. Not as good as "The Noose," but will please the majority. (Ingram's theatre, Ashland, Ala.—Small town patronage.) December 21-22. Here is a real rough one with action and thrills. It is good, but not "The Noose." (Adair theatre, Adair, Ia.—General patronage.)

SHADOWS OF THE NIGHT, MGM, Flash, Louise Lorraine, Lawrence Gray, Warner Richmond, Polly Moran, 7.—October 2-3. Positively no kidding, this dog is great! Draws for us and sends our patrons away singing praises. Good little picture, new print, lighter than usual from Metro. Of course, the story is no strain on an adult intellect and the cast is immaterial with such a dog. Lawrence Gray is the boy. Louise Lorraine is the girl. Warner Richmond makes a darn good chief villain. Polly Moran is something Ziegfeld overlooked. All good. (Screenland theatre, Nevada, O.—Small town patronage.) October 20. A well trained dog in a pretty fair picture. Underworld? Of course! (Texas theatre, Grand Prairie, Tex.—Small town patronage.) Flash is a great dog. Good picture. (Bijou theatre, Conway, N. H.—General patronage.) Used this one on my 10 cent bargain night and pleased very well. (Paramount theatre, Wyoming, Ill.—General patronage.) December 29. Better than the usual dog pictures. Had several comments on cleverness and beauty of the dog, and just a few on the picture. Consequently, the dog must be the show. (LaCrosse theatre, LaCrosse, Kan.—General patronage.)

SHOW GIRL, FN, Alice White, Donald Reed, Lee Moran, Charles Delaney, Richard Tucker, Gwen Lee, Jimmie Finlayson, Kate Price, High Roman, Bernard Randall, 7.—October 12-13. Miss White's first starring attempt. She is no Clara Bow, but is promising and with more experience should prove a draw. She has everything but experience. If they had let her do a dance it would have improved the picture. Everyone in the chorus can dance but her. (Central theatre, Selkirk, Man., Can.—General patronage.) First National bill Alice White as the star in this one, but as I can see no resemblance between her and a real actress, I cannot give her any rating as a star. On the other hand, Kate Price and Finlayson are old, seasoned troupers who always perform well. The picture is a series of wise-cracking subtitles, with Alice in her scanties between subtitles. (Sun theatre, Kansas City, Mo.—General patronage.)

SHOW PEOPLE, MGM, Marion Davies, William Haines, Dell Henderson, Paul Raiti, Tenen Holtz, Eddie Gribbon, Sidney Bracy, Polly Moran, Albert Conti, 8.—I call it good entertainment that will please your patrons. There is not much story to the picture but the stars put it over. I think William Haines has done much better work on other pictures, but he did not have much chance in this part. I want to say for Metro that it's the best photography that they have had for a long time for which we are very thankful. We are glad to see at least one producer trying to improve their camera work. (Fairy theatre, Knox, Ind.—General patronage.) December 30-31. We expected to lose money on this, the way business has been here, and after reading the "Herald-World" reports. The picture is all right, but the big noise made about it and the rental

charged are all wrong. We can't put over just a good program picture as a special at advanced prices, which we had to charge. However, we only lost about half as much on this as on Universal's "Foreign Legion," and satisfied our patrons better, so that's the silver lining, I guess. Were rather surprised at getting a poor print after paying the golden price we did. Parts of it were quite rainy and scratched, and it showed much evidence of having been mishandled by someone. Some good photography, but also some that was quite dark. (Screenland theatre, Nevada, O.) November 19-20. Rather disappointed with this one. With two stars as good as these the picture should have been a wow, but it is just an ordinary expose of moving picture making. Don't think it is wise to show the public how everything is done. It spoils the illusion. (Central theatre, Selkirk, Man.—General patronage.)

SILKS AND SADDLES, U, Marion Nixon, Richard Walling, Mary Nolan, Otis Harlan, Sam DeGrasse, Montagu Love, Claire MacDowell, David Torrence, Johnny Fox, Jr., Hayden Stevenson, 6.—January 2. Not much to this picture. Very poor entertainment. (Royal theatre, Oak Harbor, O.—General patronage.) December 28. Above average program picture. Several good comments on this. (LaCrosse theatre, LaCrosse, Kan.—General patronage.) Nothing different about this opus unless it's Mary Nolan. Why can't producers deviate from the same old slop just a little bit? I suppose they believe in letting the poor exhibitor take a chance instead of them. (Kenwood theatre, Chicago, Ill.—General patronage.)

SINGING FOOL, The, WB, Al Jolson, Josephine Dunn, David Lee, Betty Bronson, 10.—Let me impress this on you who are playing pictures to please your customers and trying to give your cash drawer a chance one time to fill up and run over—sign up with Warner Brothers for this one and fill your lobby full. Every person who sees it will thank you for putting on such a wonderful picture. We are not yet installed with the Vitaphone device, but we have an installation which answered fairly well. But friends it won't be long now before we will install the "See-and-Hear" Vitaphone and Movietone devices, and then we will take off the hen-pecked appearance of our show house. Then I am going to dress up like a game cock and hit the road for prosperity. Lots of people who see this may say, "hit the road for the poor-house." If we do, it will be on account of the enormous price we have to pay for this device. (Dixie theatre, Durant, Miss.—General patronage.) December 25-26-27. Buy it, boys, and step on it, and do some business for a change. (Grand theatre, Paulding, O.—Small town patronage.)

SINNERS IN LOVE, R K O, Olive Borden, Huntly Gordon, Seena Owen, Ernest Hilliard, Daphne Pollard, Philip Smalley, 6.—Thought this would be a tough one but was agreeably surprised. From "True Story Magazine." The picture parts with the cover of "True Story" in back of the title, which shows up very nice. Also, the end shows the heroine mailing in the story of her life to the "True Story Magazine." Better the second than first night. Satisfied crowd. (Sun theatre, Sargent, Neb.—General patronage.) December 13. I was extremely bored all through this picture and so were our patrons, if I am any judge. I've never read "True Story Magazine" but if it is no better than this picture based on one of its stories, I haven't missed anything. (Aiken Mills theatre, Bath, S. C.—Small town patronage.) Fair. At least none of Sunday nighters walked out. (Auditorium theatre, Lanrel, Neb.—General patronage.) Satisfied a fair crowd. (Aristo theatre, Lemmon, S. D.—General patronage.)

SKIRTS, MGM, Syd Chaplin, Betty Balfour, Nancy Rigg, Annie Esmond, Edmond Breon, Diana Wilson, Clifford McLaglen, Enid Stamp Taylor, 6.—One of the best comedies we ever had. Better than many so-called special, and patrons went away feeling they had their money's worth. (Opera House, Paw Paw, Ill.—General patronage.) November 16-17. Another laugh producer from Syd, made in England, but not another "Charlie's Aunt" by a mile. Will please the average movie goer. (Central theatre, Selkirk, Man., Canada.—General patronage.) A good comedy and a bunch of laughs. Not a big comedy special, but a picture that gets them tickled and keeps them that way.

(Princess theatre, Lincoln, Kan.—Small town patronage.) **October 3.** Not much to this one. Slapstick comedy of a low order. (Lark theatre, McMinnville, Ore.—General patronage.) **Poor.** Not a laugh in a box full. If "Dawn" is not any better than this, we'll hope for fewer British pictures. (Opera House, Louisville, Neb.—Small town patronage.)

SOMEONE TO LOVE, Par, Mary Brian, Charles (Buddy) Rogers, William Austin, Jack Oakie, James Kirkwood, Mary Alden, Frank Reicher, 6.—December 23-24. Good. (Plainview theatre, Plainview, Neb.—General patronage.) **December 19.** Just one of those little love affairs that the patrons soon forget. These two stars are capable of making far better pictures than this one. (Cozy theatre, Duchesne, Utah.—General patronage.)

SON OF THE GOLDEN WEST, RKO, Tom Mix, Sharon Lynn, Tom Langham, Duke Lee, Lee Shumway, Fritz Ridgeway, Joie Ray, Mark Hamilton, Wynn Mace, 6.—December 1. This is a good picture. There is only one Tom Mix, and the kids tell me so. Satisfy the children and the old folks will be satisfied. This story better than the average. One hundred per cent satisfactory. (Silver Family theatre, Greenville, Mich.—General patronage.) **October 31.** Not much to this one, but Mix's name brought them in. (Charkarohen theatre, Lincoln, N. H.—Small town patronage.) Not as good as some of those made for Fox. Don't forget the comedy, Tom. That's what you fans look for. (Majestic theatre, Washington, Kan.—General patronage.) Considered one of Mix's best. Tom always takes well here. Fairly good attendance, considering bad weather and flu epidemic raging. (Electric theatre, Curtis, Neb.—Small town patronage.)

SPIES, MGM, foreign cast, 8.—Metro's importation from Germany, and while there are no faults to find with the picture—sets, characters and actors are well in their roles—the picture moves too slowly for the average American audience. Given an American cast that they know and recognize and it would have been an outstanding production. It is about two reels too long and could have been done as well with less detail to bring out the salient points in the story, which goes to show that Germany and BP will have to get the American directors' technique for speeding up the story before foreign pictures make a success at the box office. (Columbia theatre, Columbia City, Ind.) **December 25. Nine reels of celluloid wasted. A bunch of junk. Many walked out. Christmas night is always my best night of the year, and I did not make expenses. About the poorest picture I ever ran. Keep your hands off this one. MGM pictures are too much drawn out. Too many reels. I don't think their 1928 pictures are nearly as good as their 1927, and I saw them all. (Auditorium theatre, Marblehead, O.—General patronage.)**

STATE STREET SADIE, WB, Myrna Loy, William Russell, Conrad Nagel, 7.—Just another underworld picture. No better than a hundred others just like it. In fact, it very closely resembles "The Girl from Chicago," made by the same company with the same stars last season. However, it is not quite as good a picture. Did not draw for me. (Sun theatre, Kansas City, Mo.—General patronage.) Good crook picture. We used it with Vitaphone score. It went over well in spite of hard rain. The talking helps much. (Avalon theatre, Bellingham, Wash.—General patronage.) A great gang or crime picture, and it is one of the best offered this year. However, I would say Columbia's "Stool Pigeon" is the better of the two. But this is a fast moving crime picture, with some splendid comedy thrown in that makes it very, very good. I think most movie patrons will like it. (Cozy theatre, Winchester, Ind.—General patronage.) **January 6-7. Very good underworld picture. Clean and entertaining. (Strand theatre, Griswold, Ia.—General patronage.) Good underworld picture. (Sun theatre, Plainwell, Mich.—General patronage.)**

STOCKS AND BLONDES, RKO, Gertrude Astor, Jacqueline Logan, Skeets Gallagher, Albert Conti, 7.—October 25. "Stocks and Blondes" had a lot to do with the percentage, as it was a fine picture. The titles deserve special mention, but on the same program were Alberta Vaughn and Al Cooke in "Jessie's James," the first of the "Racing Blood" series. These two are favorites here and drew them in. (Aiken Mills theatre, Bath, S. C.—General patronage.)

January 4. A lot of legs, booze and rough stuff. Even the rough necks walked out on it. Good talent in cast but too much of this kind of stories. (Silver Family theatre, Greenville, Mich.—General patronage.) **October 24.** Have seen some adverse reports on this show, but personally thought it very good and seemed to please both old and young. (Photoplay theatre, Havensville, Kan.—General patronage.)

STREET ANGEL, F, Charles Farrell, Janet Gaynor, Guido Trento, Henry Armetta, Natalie Kingston, Louis Liggett, Milton Dickenson, Helena Herman, David Kashner, Gino Conti, Jennie Bruno, 9.—October 5-6-7-8. A flop as to box office attraction. A regular program picture would have grossed more money. I can't account for its failure with good weather, well advertised for two weeks and no strong competition. Good acting but scenes were rather draggy and long. (Auditorium theatre, Laurel, Neb.—General patronage.) **November 5-6.** Cannot say too much for this delightful picture. Gaynor and Farrell repeat their unforgettable performance of "Seventh Heaven," and theme song, "Angela Mio," goes over big. Will draw a tear or two and please everybody everywhere. (Selkirk theatre, Selkirk, Manitoba, Canada.—General patronage.)

SUBMARINE, Col, Jack Holt, Dorothy Revier, Ralph Graves, 8.—While this is a great undersea picture it cannot be classed as being clean. It has dance scenes, loves scenes and cigarette smoking by Miss Revier that would almost make any exhibitor hide his face when the fans leave the theatre. I wonder how much the tobacco companies pay the picture producers for having their actors display and smoke a carload of cigarettes in so many of their pictures. Let's take the cigarettes and filth out of our pictures and set a better example for the young boys and girls on whom we exhibitors depend so much for patronage. (Plaza theatre, Brookfield, Mo.—General patronage.) **December 16-17. Here is a feature that is entitled to good business in anyone's house. Much better than many of the so-called specials that you have to mortgage the house to get. On account of bad weather and roads it flopped at the B. O. for us, but it sure isn't the fault of the picture. Honestly believe it pleases 99 per cent. Step on it and raise your admission to what you charged for "Wings." (Grand theatre, Princeton, Mo.—Small town patronage.)**

SUNRISE, F, George O'Brien, Janet Gaynor, Bodil Rosing, Margaret Livingston, Farrell Macdonald, Ralph Slippy, Jane Winton, Arthur Housman, Eddie Bland, 10.—Artistic, probably, from a directorial point of view, but the plot was too simple and dragged out to excessive length. Small town patrons not very enthusiastic regarding its merits and there were as many knocks as words of praise. The intelligentsia of the large cities may go wild over Mr. Murnau's art, but the people in small towns don't appreciate it quite as much. O'Brien's, Gaynor's, Livingston's acting was good. (Amuse-U theatre, Melville, La.—General patronage.)

SYNTHETIC SIN, FN, Colleen Moore, Antonio Moreno, Edythe Chapman, Katherine McGuire, Gertrude Howard, Raymond Turner, Gertrude Astor, Montague Love, Ben Hendricks, Jr., 7.—December 31-January 1. Very nice entertainment. (Vine theatre, Mt. Vernon, O.—General patronage.)

TAKE ME HOME, Par, Bebe Daniels, Neil Hamilton, 6.—November 15. The name of this picture is a good drawing card, but the same style of acting as we always get from this star, Neil Hamilton, her boy friend, who plays with her in this picture, is well liked here by my patrons. Well, I have said all I can say about this one so, hurry up, boys, let's make a fortune so we can put in the "talkies" and then we little, small town theatre folks can hear and see what will become of us. (Dixie theatre, Durant, Miss.—General patronage.) **December 16.** Nothing to write home about or to cause any particular complaint, but hardly up to Bebe's capacity. Held audience's interest. (Empress theatre, Arma, Kan.—General patronage.) **December 16-17.** Just a fair program picture. Bebe slipping here as a drawing card. (Auditorium theatre, Laurel, Neb.—General patronage.) **December 3-4.** A good, smart, clean picture that everybody liked. Bebe is one of our best bets. (Crescent theatre, Red Deer,

Alberta, Canada.—Small town patronage.) **December 31-January 1.** Just fair, not up to Bebe's standard. (Perkins theatre, Holton, Kan.—Small town patronage.) Read some poor reports on this one, but it certainly pleased here. Can see nothing wrong with it. (Plainview theatre, Plainview, Neb.—General patronage.) Not as good as others I have run of Bebe. (Sun theatre, Plainwell, Mich.—General patronage.) A good one for Bebe. Not big but good. (Cozy theatre, Wagner, S. D.—General patronage.)

TAXIE 13, RKO, Chester Conklin, Martha Sleeper, Hugh Trevor, Gustav Von Seyffertitz, Ethel Wales, Lee Moran, Jerry Miley, Charles Byer, 7.—November 23. Advertised as RKO's "Howling Laugh Special." Pity the poor ones, then. Too slow to hold any interest. Our patrons had nothing good to offer on it. Disappointment to the management. And to think they hiked the rental on this one! (Ne-Go theatre, Toronto, Kan.—General patronage.) **October 29-30.** This might make a good picture with sound, but the silent version was a failure from the way our crowd took it in. Surely no special. (Sun theatre, Sargent, Neb.—General patronage.) Just fair. (Charkarohen theatre, Lincoln, N. H.—Small town patronage.) Not a special. Spoiled good two-reel comedy when they inflated this one. I don't seem to get 'em in on RKO's new product, yet after reading their press and sales talk, one feels he could go right out and sell ice to the Eskimos. (Aristo theatre, Lemmon, S. D.—General patronage.)

TELLING THE WORLD, MGM, William Haines, Anita Page, Bert Roach, Eileen Percy, Frank Currier, Polly Moran, Matthew Betz, William V. Mong, 6.—October 21. I consider this the best of this year's Haines pictures. Work of Anita Page very good and expect to see more of her in pictures. Satisfied a general audience very well and many favorable comments. (Greenhalgh theatre, Ferron, Utah.—Small town patronage.) One sweet show! MGM, you're on the right track. Pictures don't have to be directed by the big boys nor are high priced sets necessary. Just give us good consistent pictures like all the Bill Haines pictures have been and you'll click in small communities as well as the cities. (Postville theatre, Postville, Ia.—General patronage.) **December 14-15.** Not so bad and not so good. Several flaws in the picture which were hard for the cash customers to follow. Haines has never beat "West Point" yet. Business off a little. (Opera House, Louisville, Neb.—Small town patronage.) Consider this the best Haines we have shown so far. Comedy and a good story with it. Haines really does something worth while. Clean picture and film good. (Sun theatre, Sargent, Neb.—Small town patronage.)

TEMPEST, The, UA, John Barrymore, Camilla Horn, 9.—A wonderful picture. Sound effects are very effective. A strong picture without sound effects. Made money for us. (Avalon theatre, Bellingham, Wash.—General patronage.) **November 25-26. This is a fine picture. Story good. Stars and cast fine. Over the head of small towns. Terrible flop second night. Those who appreciate Barrymore's acting liked it. Fifty-fifty satisfaction here. (Silver Family theatre, Greenville, Mich.—Small town patronage.) **December 11.** Big production to poor business. Satisfied Barrymore fans, which are few in this town. (New theatre, DeWitt, Ark.—General patronage.)**

TENDERLOIN, WB, Dolores Costello, Conrad Nagel, 7.—October 16-17. Pleased and drew. (Savoy theatre, Louisville, Ky.—General patronage.)

TERROR, The, WB, May McAvoy, Edward Everett Horton, Louise Fazenda, Alec B. Francis, Matthew Betz, 8.—Very good picture. Showed this picture midnight matinee Halloween night to almost capacity business. Opened the window at 11 and the people crowded into the lobby so that they broke my display frames down. (Roxey theatre, Munday, Tex.—General patronage.) Well, old "Terror," I showed you two nights on my screen and they got enough of you the first night and the second night you failed to bring them back. The only two things in this play that interested me was this lady star, Miss McAvoy, who is always good in all of her plays, and this Big Bull Frog, who stars in this one. Old "Terror" had him scared almost to death, and he was doing the jumping act, bucking and kicking like a Texas pony, and this act saved the show, so they all claimed they got their

money's worth. (Dixie theatre, Durant, Miss.—General patronage.)

TERROR MOUNTAIN, RKO, Tom Tyler, 5.—January 2-3. Tried to prove that movie actors are he-men. (Auditorium theatre, Laurel, Neb.—General patronage.) While this is not a Western, it's very good entertainment, worked out from an angle different from that of any picture I remember having seen. Plenty of action and comedy and some good snow scenes. (Sun theatre, Kansas City, Mo.—General patronage.) **December 18-19.** It's hard to tell whether to call this a Western or not. Shots inside the studio don't make a good story, but this seemed to go over about average. (Opera House, Louisville, Neb.—Small town patronage.) **December 1.** A very good Western. Beautiful scenery. Pleased very well. Many good comments from my patrons. (Ideal theatre, Stanwood, Wash.—Small town patronage.) **October 20.** This picture pleased the crowd. Long time since we saw Tyler. Many favorable comments. (Gem theatre, Winthrop, Maine.—General patronage.)

THREE WEEK ENDS, Par, Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver, William Holden, 6.—November 27-28. Positively the best from Clara to date, pleased those who saw it. A real tonic for Old Man Box Office. Book it and boost it. (Victoria theatre, Mount Olive, N. C.—Small town patronage.) After a period of dullness in December, this helped cheer up the box office a bit the latter part of Christmas week. A clever actress with a clever story well handled, a combination carrying a good audience appeal. (Isis theatre, Ashland, Neb.—General patronage.) **December 20-21.** Patrons said good. Nary a walkout. Give us some more. (Palace theatre, Malta, Mont.—General patronage.)

TYRANT OF RED GLUCH, RKO, Tom Tyler, Frankie Darro, Josephine Barrio, Harry Woods, Serge Temoff, Barney Fury, 6.—An excellent picture of its type; the girl registers action and is not as namby-pamby as some. Fine Saturday fare. (Glades Amusement Company, Moorehaven, Fla.—General patronage.) A great Western that pleased 100 per cent with my crowd. Tyler is always good. (Miers theatre, Schoharie, N. Y.—General patronage.) **January 10. An out of the ordinary Western that should have general appeal. A supposed idiot furnishes good comedy throughout the picture. Yes, Frankie Darro is in this picture, too. (Aiken Mills theatre, Bath, S. C.—Small town patronage.)**

UNCLE TOM'S CABIN, U, Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virginia Grey, George Seigmann, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning, 11.—September 2-7-8. A very good production that failed to click as it should have at the box office. Really one of the best pictures I have ever played. (Empress theatre, Akron, Ia.—General patronage.) The biggest attraction of the year. The picture is there, so step plenty. This picture played three days in the rain to business far above the average on big productions. Be sure to use a school tie-up on it. (K. P. theatre, Pittsfield, Ill.—General patronage.) **October 27-29.** A picture that draws. Did better than I expected. Audience pleased. (Lark theatre, McMinnville, Ore.—General patronage.) A wonderful picture but did not do the business it should have. Everyone who saw the picture was well pleased but we couldn't get them in. It seemed to draw the older people. The young folks would not come. (Ideal theatre, Bloomer, Wis.—General patronage.) **October 22-23-24.** A wonderful drawing card and a really big picture for the small town. It drew in people that I had never seen in town before and where they came from is a mystery to me. Seigmann steals the picture from Lowe, and it seems that Simon Legree gets a bigger play than Uncle Tom. Surely put on in a big way and follows the book until the closing scenes. I believe that the small town has a natural in this picture. (Princess theatre, Lincoln, Kan.—Small town patronage.)

UNITED STATES SMITH, G, Eddie Gribbon, Lila Lee, Kenneth Harlan, Earle Marsh, 7.—November 21. A very good picture, but not a special by any means. (Star theatre, Villa

Grove, Ill.—General patronage.) **December 9.** This picture surely pleased my people. Many comments and everyone pleased. Play it and step on the advertising. It will make good. (Ideal theatre, Stanwood, Wash.—Small town patronage.) Here is another picture full of action, and it pleased all who saw it. In our town the more fights in the picture the better it pleases. However, this picture isn't all blood, and we would rate it as a darn good show. (Charkarohen Hall, Lincoln, N. H.—Small town patronage.) Good picture, good print, and the paper was attractive. (Theatatorium theatre, Columbia Falls, Mont.—General patronage.) Good comedy drama with action. It pleased. (Selma theatre, Selma, Cal.—General patronage.)

VANISHING PIONEER, The, Par, Jack Holt, Sally Blane, William Powell, Fred Kohler, Guy Oliver, Roscoe Karns, Tom Holt, Marcia Mamon, 6.—October 9-10. Just an ordinary Zane Grey Western. Did not draw much better than the average Western. (Strand theatre, Griswold, Ia.—General patronage.) About the same as the other Paramount Zane Grey pictures, about 1 per cent better than the average Western, and without any more drawing power, but you pay more for them just the same, just because it is Paramount, no other reason. (Paramount theatre, Wyoming, Ill.—General patronage.) **October 12.** An extra good Western that pleased all. (Gem theatre, Pontotoc, Miss.—General patronage.) **October 19-20.** Every Zane Grey draws for us. Just have to advertise name "Zane Grey" and it is packed house for us. This is a real good Western. (Community theatre, Ozawie, Kan.—Small town patronage.) **November 17.** Another Zane Grey picture that drew well. Cold weather kept a lot away. (Gem theatre, Greenriver, Utah.—General patronage.) **January 4-5.** Good Zane Grey Western with the likable Jack Holt. A little more action than usual Zane Grey story and therefore gave better satisfaction to our Saturday crowd. (Midway theatre, Martinsville, Va.—General patronage.) **December 8.** Not much of a picture and no drawing power on a Saturday night. Not up to the usual Paramount Western. (Legion theatre, Holyrood, Kan.—Small town patronage.) **January 11-12.** About the same as the rest. They all draw fairly well, but never get any extra business. (Rialto theatre, Hebron, N. D.—General patronage.) **November 28-29.** Very dull affair. (Texas theatre, Grand Prairie, Tex.—Small town patronage.)

VARSITY, Par, Mary Brian, Charles (Buddy) Rogers, Chester Conklin, Phillips R. Holmes, Robert Ellis, John Westwood, Princeton University undergraduates, 8.—Very good entertainment. Conklin stole the picture and did not know it. (Gay theatre, Wayne, Neb.—Small town patronage.) **December 31-January 1. Inside dope on speakeasy joints and carnival life, with a smearing of Princeton university and Chester Conklin. Drew pretty good, but wasn't what our patrons expected from Buddy Rogers and Mary Brian. (Midway theatre, Martinsville, Va.—General patronage.) It's a big time college picture and very pleasing from start to finish. Charles (Buddy) Rogers looks only to be just a young grown up kid or boy in this picture, but oh, my, how the girls did rave over his good looks! And Mary Brian, who plays with him in this one, is quite a favorite here, but some said she looked just a bit older in this picture than Buddy did. Was the only complaint I heard. (Dixie theatre, Durant, Miss.—General patronage.)**

WALKING BACK, P, Sue Carol, 5.—It is unique. Has some weird situations. The auto fight is unusual of late, at least. We did a fine business. (Avalon theatre, Bellingham, Wash.—General patronage.) **October 18. Very good jazzy program picture. (Star theatre, Villa Grove, Ill.—General patronage.)**

WARMING UP, Par, Richard Dix, Jean Arthur, Claude King, Philo McCullough, Roscoe Karns, Wade Boteler, Billy Kent Schaefer, James Dugan, Mike Donlin, 7.—October 12-13. A good picture of baseball that carries a nice kick for the audience whether they are fans or not. (Opera House, Ashland, O.—General patronage.) **October 24.** A baseball story that is good. In fact, most all Dix pictures go over good for us. The ballplayer that played the smart alec and high hatter sure played his part well. (Cozy theatre, Duchesne, Utah.—General patronage.) **November 12-13.** Good picture. (Texas theatre, Grand Prairie, Tex.—

Small town patronage.) **November 27.** Our patrons received more enjoyment out of this picture than any we have shown in a long time. The baseball scenes are great and the director certainly knew his baseball, as the fans ate it up. People who never saw a baseball game will like this too. (Star theatre, Willow Springs, Mo.—Small town patronage.) **November 29-30.** A good baseball story and Dix' best picture in a long time. George Marion, Jr., sure knows his titles. (Midway theatre, Martinsville, Va.—Small town patronage.)

WATERFRONT, FN, Dorothy Mackaill, Jack Mulhall, James Bradbury, Jr., Knute Erickson, Ben Hendricks, Jr., William Norton Bailey, Pat Harmon, 7.—A fairly good comedy drama spoiled by poor photography. Why do they do it? We had better photography twenty years ago. (Fairy theatre, Knox, Ind.—Small town patronage.) **December 23-24. Fair program picture but not up to the standard you expect from these two. A few walkouts on this. (Palace theatre, Malta, Mont.—General patronage.) **October 30.** A good comedy, with wisecracks. (Adair theatre, Adair, Ia.—General patronage.) **November 23-24.** A fine little entertaining number from those most refreshing young artists, Mackaill and Mulhall. A waterfront story that is clean throughout. (Central theatre, Selkirk, Man.—General patronage.)**

WATER HOLE, The, Par, Jack Holt, Nancy Carroll, John Boles, Ann Christy, Montague Shaw, Lydia Yeamens Titus, Jack Perrin, Jack Mower, Paul Ralli, Tex Young, Bob Miles, Greg Whitespear, 7.—October 5-6. A very good Grey Western, but very much oversold. Supposed to be in technicolor and had about 50 feet or so in color. (Empress theatre, Akron, Ia.—General patronage.) **October 31.** I suppose most exhibitors were led to believe that this picture was most all in color. I would think there is a little over one reel that is colored, but it is a good picture anyway and was good for a small raise in price for me, and most all were satisfied. (Cozy theatre, Duchesne, Utah.—General patronage.) **November 11-12.** A good picture. Story good. Star and cast fine. Gave good satisfaction. (Silver Family theatre, Greenville, Mich.—General patronage.) Read lots of adverse comments on this. These comments I presume were from some exhibitors who were oversold on it. I bought it right and did a nice business. People here liked it. (Postville theatre, Postville, Ia.—General patronage.)

WEDDING MARCH, The, Par, Erich von Stroheim, Fay Wray, Matthew Betz, Dale Fuller, George Fawcett, Maude George, George Nichols, Hughie Mack, Cesare Gravina, 14.—December 12-13. Well, the agony is over. I am a glutton for punishment, but this picture sure made me run up the white flag as the people came out. I thought perhaps I might be mistaken, so I asked numerous ones what they thought of the picture and two of them said they guessed it was all right (notice they just guessed) and what some of the others said you would not print so I won't tell you. (Perkins theatre, Holton, Kan.—Small town patronage.) It's a 14-reel messed-up picture. We had it booked for three nights, but we didn't have the nerve to offer to show it the second night. In London or in some foreign country, in a big city where there are all classes of nationalities, it might be understood and called a big picture. I tell you, in my opinion pictures like this one will sure cause your patrons to almost get mad at you and say things to you that are not pleasant to take. You see, this picture was sold to us as a special and we had to advance the price of admission for them to come out on it. Even if it had gone over big, our loss on it would have been heavy, but my three sons have all kinds of confidence in Paramount and they feel confident that this company will make it satisfactory. (Dixie theatre, Durant, Miss.—General patronage.) **November 28-29.** The poorest Paramount picture I have played this year, not much of a story and has the poorest photography imaginable. There is about 200 feet of technicolor that is very foggy, makes you think your projectors are out of focus. I advertised this very highly and raised the price of admission. Only a few came and I was glad of it. Any program picture that I have run this year is better entertainment than this one. (Cozy theatre, Duchesne, Utah.—General patronage.) Fourteen reels of wasted film. Too bad the exhibitors are compelled to

show those high priced flops. (Harvard theatre, Harvard, Neb.—General patronage.)

WEST OF ZANZIBAR, M.G.M. Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha, Curtis Nero, 7.—December 28-29. This picture is well made and holds you, but my, how gruesome! Quite a number said, "Nothing like his last one." This picture will not help "good pictures," nor Lon Chaney. Not a desirable story. (Majestic theatre, Washington, Kan.—General patronage.) An average Chaney, though why he has to make some sort of human freak out of himself is a mystery, as he is a good enough actor to draw without resorting to this kind of stuff. (Theatatorium, Columbia Falls, Mont.—Small town patronage.) December 18-19. This is a show that is extra good. Some of the ladies did not think so, as it was too gruesome. Fine acting by Chaney. (Adair theatre, Adair, Ia.—General patronage.)

WHEEL OF CHANCE, The, F.N. Richard Barthelmess, Margaret Livingston, Bodil Rosing, Warner Oland, Lina Basquette, Ann Schaeffer, Sidney Franklin, Martha Franklin, 7.—November 2. One of the best Barthelmess pictures that I have played in years. (Grand theatre, Williamsburg, Ky.—General patronage.) December 15. Heavy drama. Good picture of its type, but didn't go over very well here. (Rose theatre, Sumas, Wash.—Small town patronage.) Not as good as "The Noose" but brought them in. (Elberta theatre, Brigham, Utah.—General patronage.) January 1-2. Fine picture. Dick seems to be coming back in pictures like the late ones, "Noose," "Little Shepherd of Kingdom Come" and this one. Very satisfactory. That's the kind of pictures that please most of the patrons. (Royal theatre, Kimball, S. D.—General patronage.) October 21-22. After a rather draggy start, this picks up after the fourth reel and provides some real entertainment. Dick in a dual role does a splendid piece of work. This boy is rapidly coming to the fore as a better B. O. star than he ever was. (Central theatre, Selkirk, Manitoba, Canada.—General patronage.)

WHILE THE CITY SLEEPS, M.G.M. Lon Chaney, Anita Page, Carroll Nye, Wheeler Oakman, Mae Busch, Polly Moran, 9.—I think this is the best I ever played and I have played them all. (Star theatre, Villa Grove, Ill.—General patronage.) December 10-11-12. Here is a thriller. Chaney plays the part of a New York plain clothes man and gives another good performance. Anita Page is in it but does not stand out as she did in "Our Dancing Daughters." Good entertainment. (Central theatre, Selkirk, Man., Canada.—Small town patronage.) October 12. I had some very good comments on this picture. Everybody seemed to be well pleased with it. Why can't they let Lonney have the girl some times. That is the only thing a few of my patrons hold against his picture. They should know better by now. (Institute theatre, Oak Ridge, N. C.—General patronage.) Very good picture that pulled and pleased. Lon Chaney looked like himself and it seems good to see him that way. Not extra for Sunday in the small towns. Too much gun play. (Crystal theatre, Wayne, Neb.—General patronage.) October 19-20. This is a 1929 picture and a good feature worth showing. Very different from Chaney's previous pictures as he is a foe to the crooks of the big city. Plays his part well and pleased a good crowd for two nights during Tri-State Fair which was only a short distance away. Box office receipts second to best I have ever had. Drawn out a little longer than necessary. Better than the usual underworld picture. (Parkview theatre, Collierville, Tenn.—Small town patronage.)

WHITE SHADOWS IN THE SOUTH SEAS, M.G.M. Monte Blue, Raquel Torres, Robert Anderson, 9.—Best south sea so far for us. Unusual and interesting. Business very good. (Majestic theatre, Washington, Kan.—General patronage.) A very good picture that is entertaining as well as educational. It deals with the native islanders and their activities, principally pearl diving, the advent of the white man and his influence. Monte Blue gives a very good performance as the derelict and the ending is quite a big surprise. It is well worth showing and will get you some extra business, but buy it right, if you can. (Princess theatre, Lincoln, Kan.—Small town patronage.) December 11. Very interesting and held audience in nice shape. Those not liking this class of picture advised they had no complaint to make, as

acting pleased them so well. Made good entertainment. (Ne-Go theatre, Toronto, Kan.—General patronage.) Dandy picture, but didn't draw. Will stand a raise in price. (Pastime theatre, Medicine Lodge, Kan.—Small town patronage.)

WIND, The, M.G.M. Lillian Gish, Lars Hanson, Montagu Love, Dorothy Cummings, Edward Earle, William Orlamond, Laon Ramon, Carmencita Johnson, Billy Kent Schaefer, 8.—November 25-26. Somewhat depressing picture of a none too interesting sequence of events in a dreary semi-arid section of the West. Below average in drawing power and entertainment value for us. Histrionic ability of Miss Gish and Lars Hanson okay, but picture and story too dreary. First night crowd much below average and second night didn't pay electricity. (Screenland theatre, Nevada, O.—Small town patronage.) No entertainment to this one. Many told me it was rotten and I agree with them. Lillian Gish too good an actress and too good-looking to be cast in a picture with a bunch of rough necks. (Walnut theatre, Lawrenceburg, Ind.—General patronage.) Just so much film. Did not go over at all. Showed to a good crowd, but did not satisfy. (Sterling theatre, Fairmont, Neb.—Small town patronage.) This picture did not please. And the drawing power is low. (Majestic theatre, Washington, Kan.—General patronage.)

WIN THAT GIRL, F. Sue Carol, David Rollins, Tom Elliott, Roscoe Karns, Olin Francis, Mack Fluker, Sidney Bracey, Janet McLeod, Maxine Shelly, Betty Reeklaw, 6.—October 19. Just fair, but it fooled me as no football is played here. Receipts best of any program picture played since last May. Pleased patrons better than it did me. (Palace theatre, Golden City, Mo.—Small town patronage.) A very good feature. A clean story of young college life with a lot of comedy relief. Football story that will take well where it is played especially. (Royal theatre, Hopkins, Mo.—General patronage.) A fair comedy-drama which begins in 1880 and brings one up to the present football era. Nothing to rave about. No comments. (Princess theatre, Parkersburg, Ia.—General patronage.)

WINGS, Par, Clara Bow, Charles (Buddy) Rogers, Richard Arlen, Gary Cooper, James Hall, 15.—October 21-22-23. A great production. Satisfied very well and did a fair business. Nothing sensational, however, as I had expected to break the house record. (Empress theatre, Akron, Ia.—General patronage.) October 16-17. Of course, the greatest picture of aviation. Although the percentage is low it was because of a sound equipped house 15 miles from me playing it two weeks ahead of me. I estimate 75 per cent of my patrons motored away to see it. It's great though. Have seen it three times and I'd see it again. (Town Hall theatre, Carmel, Me.—Small town patronage.) Good entertainment, well directed and it pleased crowds on four nights. Our only objection was that Paramount (figuratively speaking) met us at the door with shotguns in the form of a couple checkers who seemed willing enough to extract the shirts from our backs in order to satisfy the insatiable demands of the producers, after the split was reached. Exploitation expenses, with overhead and too close a split caused us to record a poor showing at the box office, hence our "net" wasn't much, and "prestige," that intangible and illusive thing the film peddlers prate about, fails utterly to provide beefsteak for our tables. (B. B. theatre, Ashland, Neb.—General patronage.) Although this picture drew very well and was played on Armistice Day and, of course, fit in well with the civic celebration of the day, yet it did not create the interest we thought it would and, moreover, 15 reels is too darn long for any picture. (Crystal theatre, Tombstone, Ariz.—General patronage.) November 16-17-18. A big war picture that will appeal to the men more than to women. A good story and the war scenes are the best I have ever seen in any picture. The criticism that I have is that there is not enough comedy relief and the picture is too long, otherwise it is a real one. (American theatre, Wautoma, Wis.—Small town patronage.) October 27-28. Nothing like it has ever before been produced. Not a dull second in the entire 15 reels. A number of people saw it both nights and would have come the third time. When you get ready to play it give it more publicity than any two pictures you specialized

before. The only adverse criticism was that the subtitles were too small type. (Pioneer theatre, Amasa, Mich.—Small town patronage.) December 3-4-5. A wonderful picture. Paramount spent money on this one and it goes over big. Business bad. We can't get 50 cent admission prices. Maybe producers will wake up to the small town situation on high admission prices some day. (Mazda Theatre Company, Aurora, Neb.—Small town patronage.) December 9-10-11. The best picture we have shown for a long time but we took an awful flop on it. Our patrons seem to be fed up on war pictures and it is impossible to get them in when our advertising shows any war scenes. We took in at the box office only a little more than film rental. (Grand theatre, Princeton, Mo.—Small town patronage.) October 28-29. Was not what we expected and no one raved about it. We charged 50c. Would have pleased at regular admission. (Plainview theatre, Plainview, Neb.—General patronage.) Indeed a very good picture and did real business on it in a snowstorm. Enjoyed very much by all—and yet they all say they are tired of war pictures! (Zorn theatre, Binkelman, Neb.—General patronage.) November 11-12-13. The first picture in a long time that brought nothing but favorable comments. A story of the aeroplane and the world war, with some wonderful aeroplane scenes in it. (Sterling theatre, Fairmont, Neb.—Small town patronage.) The best war picture yet, and regardless of many unfavorable conditions, we did a good business for a small town. (Opera House, Paw Paw, Ill.—General patronage.) Great picture that pulled fair, but too long. The chickens were crowing each morning when we got home. Let's kill the next guy that goes over 10 reels. (Crystal theatre, Wayne, Neb.—General patronage.) January 1-2. Darn good picture, in fact excellent, but tell me, why don't they make or enforce the law of holdups, burglary, etc. Paramount sure knows how to put the price on. Did fairly good business, but Paramount got most of it. Some of the scenes are hard to beat, acting very good (especially Rogers and Arlen) and the story good. (Rialto theatre, Bushnell, Ill.—General patronage.) December 10-11-12. This is a wonderful picture. Drew good business even on the third day. (Star theatre, Villa Grove, Ill.—General patronage.) December 21-22. A very good picture and is as big as it is said to be, but we didn't do so well with it. School doings first night, second night a lot better, but not quite enough. (Gem theatre, Greenriver, Utah.—General patronage.) December 29. This is a good picture. We broke all house records and had to put the S. R. O. out, the first we have had to put out for years. (Baldwin theatre, Savage, Md.—General patronage.)

WOMAN OF AFFAIRS, A, M.G.M. Greta Garbo, John Gilbert, Douglas Fairbanks, Jr., Hobart Bosworth, Lewis Stone, Dorothy Sebastian, 8.—January 8-9. Did not have many to see this one, a blizzard did the business but it is a mighty good show, and those that came to see it said so. It is a little long, but it is all show. (Adair theatre, Adair, Ia.—General patronage.) January 6-7. Interesting picture. Comments from patrons were that it was a good picture. Some were slightly disappointed in the ending. However, from a moral standpoint it could not end otherwise. (H. & S. theatre, Chandler, Okla.—Small town patronage.) A positive money getter, making you new friends and cementing the old ones. The finest picture I have ever had the pleasure of playing. (Dayton theatre, Dayton, O.—General patronage.)

WOMEN THEY TALK ABOUT, WB. Irene Rich, Audrey Ferris, Claude Gillingwater, Buster Collier, Jr., 6.—A mighty nice comedy-drama, with Claude Gillingwater stealing the picture. It's good for a lot of laughs. (Sun theatre, Kansas City, Mo.—General patronage.) Very good. No business. (Russell theatre, Somerset, O.—General patronage.)

WRIGHT IDEA, The, F.N. Johnny Hines, Louise Lorraine, Edmund Brees, Charles Giblyn, Fred Kelsey, Henry Herbert, Walter James, Betty Egan, Blanche Craig, 6.—Very clever comedy. Hines is good. (Bijou theatre, Conway, N. H.—General patronage.) December 18-19. Nothing to this. Story not much. (Majestic theatre, Washington, Kan.—General patronage.) November 20. Clever and enjoyable comedy. (Pastime theatre, Mason, Mich.—General patronage.)

THE SHORT FEATURE

By T. O. SERVICE*

IF there be among you those who habitually leave the auditorium at the fadeout of the long feature picture, or those whose association with the world of motion pictures embraces only the relatively dull decade preceding practical application of sound to screen, it is a good idea to turn back or forward a few pages and dip into lighter writing. For this little article is likely to become reminiscent, personal, even old-fashioned. Because I've been privileged to say my say on the long subject of short features and I don't get a chance like this very often. (Now don't say I didn't warn you.)

The subject of the short feature, you know or should, is the longest subject in motion pictures. It dates back beyond even this hoary memory, although not very long before, to the days when the short feature was a long feature. This hoary memory goes only to the time when three subjects were wound upon a spool that some fisherman must have lightly referred to as a reel and so established a custom that continues undisturbed by world wars or wax recordings. Then was, as old fellows ungrammatically phrase it, the good old days. As a matter of fact, they were excellent days. Ask Carl Laemmle, William Fox, any of the pioneers who founded fortunes in these first crude animations—but don't ask me what happened to *my* fortune, please.) And a hoary memory is graceful enough to recollect the pictures themselves as not really bad. Of course they probably were, but they don't seem so in retrospect.

It isn't human to weep over the demise of institutions that are replaced by better ones, but I suspect that another select group of subsequently affluent pioneers, the group that wearied of the wild grind that came over the cinema world and went into pleasant retirement, could be induced by an eloquent conversationalist to regret the passing of the tri-reel subject. To no avail, of course, but perhaps to the end that this same group might be brought into attendance upon exhibition of the new short feature that has come with the advent of sound, synchronization and allied nouns. The new short feature is a treat for tired eyes and tried ears. And it is happily distinct from the long feature in the manner of its benefiting by these modern frills.

I think the difference of application is by all odds the most interesting aspect of the movement toward synchronization. If the movement would halt long enough, I might even write a book about it, if I had time to write a book, but a few of the points may be rehearsed here without undue din. As I have remarked fre-

quently in other publications that somehow find room for my remarks, it seems to me that the short feature people have led nobly in the march of the cinema from silence to speech.

I consider it not at all accidental, or incidental if you prefer, that the newsreel stepped out boldly in demonstration of the uses to which sound might be applied. Nor, considering the record of his other exploits, that William Fox was the individual to achieve the first substantial results in this department of enterprise. Personally—see, I warned you this thing would become personal—I didn't think so much of the sound racket (no pun intended) until I saw the Fox Movietone News. It was projected, while installations were being made over wider territory, in but one cinema in the city where I live. To this cinema I went regularly, as I had never done before, for the sole purpose of seeing the newsreel. It was so real, so honest in reproduction of sounds actually emanating from activity photographed, that no mere melodramatic masterpieces available in other and more tremendous theatres match it for interest. I am thankful, of course, that installations caught up with demand in due time and other newsreels adopted sound reproduction, for now I can go where I please and witness what I like, but a spacious niche in the hall of fame that is being builded for pioneers in sound is well established for Fox Movietone News.

Still speaking of pioneers, old and new, I come to the strange case of Mack Sennett. This Sennett person is one of the unwritten sagas of cinema. (I may write that some time, too, but I doubt it; for not many would believe it.) I remember him first as a moron in one of D. W. Griffith's split-reel Biograph dramas, a lurching, stooping fellow who slunk along beside a highly polished Victoria and attempted to drag therefrom the immature blonde who became Mary Pickford. I remember him next as the brilliant genius who made comedians of a grotesque fellow named Ford Sterling and later a diminutive vulgarian whose name turned out to be Charles Chaplin. And as the man who made Mabel Normand, the comedienne, who became so famous that no other short feature comedienne has been able to become really famous since.

In those days, if I may give another paragraph to reminiscence, the Sennett genius was a definitely discernible element of a Sennett comedy. The comedy possessed that spontaneity which is not and cannot be a factor in the economically planned and executed feature of modern production. Players were dressed in certain garb, a camera was set up, and then something in the Sennett brain clicked and turned out to be an idea. The operation was almost visible from an auditorium chair. And if the idea was better than the players he told it to, the still stooped, lurching figure that was Sennett

shuffled into the picture, got the desired laugh, and shuffled out again.

Unlike the millionaires who retired, the group mentioned somewhat ago, Mr. Sennett didn't quite extricate his name from the world of pictures. He became a manufacturer—they called him a producer—and he permitted his name to appear upon comedies made by Tom, Dick, Harry and a couple other fellows under the remotest of remote control. Once in a while there was evidence that one of the boys had talked with Sennett during the past few months. More often, the counsel seemed to have emanated from the Sennett cat. All a pretty terrible business, with us greybeards (I really wear no beard at all) feeling sorry and a bit contemptuous for a grizzled genius lolling among his millions with a complete loss of interest in what had been his art.

But that was a false picture. He hadn't lost interest. He'd merely done everything. There was nothing more to do. He may not have sighed for new worlds to conquer—one doesn't sigh when the conquering has been a complete victory—but it is plain that he didn't forget any of the tricks and that he didn't permit the old sense of humor to atrophy. Along came sound—glowing, soothing, eloquent, a Chicago ad writer even calls it seductive—and out of his corner bounded the grand old man of slapstick with a nice, broad, new barrel-stave in each hand.

Maybe you've seen the Sennett of sound in action. If you haven't you have something to look—and listen—forward to. And if you consider the Sennett sound comedies to be merely the Sennett silent comedies with built-in noises, you aren't really considering them at all. The miracles Sennett wrought in physical humor, silently, Sennett is surpassing in mental humor, audibly. With reason. The man is older, knows more, has ripened, and I think he is one of the few who sense to what lengths the voice is to expand the appeal of the screen art. Consequently, his explorations with the vocal quip, the witty rejoinder, the snappy comeback and the blank silence. I like to think that Johnny Burke, his mainstay in the new field of humor, is really as funny in the pictures as he used to be on the stage; but I'm pretty sure he isn't. I'm pretty sure it's mainly Mack Sennett that is exhibiting his humor through Mr. Burke's treble larynx. And I am keenly enough interested in a proper exhibition of the Sennett humor to suggest that a bulkier, throatier comedian, one whose native humor is perhaps less distinctive and so more sympathetic, be made the conveyor.

I've elaborated on the strange case of Mack Sennett—which really isn't so strange after all when taken apart and inspected—for two reasons, one of them good. The other one is because I'm a Sennett fan. The good reason is because the rejuvenation of Sennett (no, rejuven-

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venation isn't the word—maybe re-induce-ment is) epitomizes the short feature metamorphosis. And that, of course, is the thing we started out to talk about.

The short feature, that thing they put chairs in the old grocery store to look at, is again the most interesting exhibit on display in the cinemas. It isn't the same thing, even relatively, but it is more than ever the thing. It has moved more swiftly toward perfection of sound application than its longer program-fellow, in part because it is more susceptible to experimentation, in greater part because humor in sound is compatible with the type of sound that it is thus far possible, save in exceptional cinemas, to produce.

The newsreel, as stated, was first to perfectly utilize sound reproduction. In the offering of a newsreel, the theatre or producer promises nothing save fidelity to fact. Clearly that is what is wanted. It is, too, the easiest thing to acquire.

The Sennett comedy—or the type of image kneeling before an equally magnified maiden the while, would be as

funny but with no intention of it and so with results as bad as those of the long-comedy that is modeled, however remotely, after the Sennett original—gives most complete satisfaction under the new scheme of things. If Johnny Burke's wisecrack is squawked instead of hissed or guffawed as planned, it is merely the funnier for the mishap to the mechanism. If an explosion sounds like a popping cork, the laugh is more valuable than the intended thrill. It is no secret that a great deal of the sound reproduction, thus far, is pretty funny. It satisfies best in a funny background.

And in the polite comedy field, the field that Sidney Drew would have lived in only to lead had he foreseen it, the dialogue picture is ahead of its dramatic big brother. Here Edward Horton is doing what Drew would have done, and not dissimilarly. The Horton voice, coming from the magnified Horton image, is effective, funny, natural enough. Made to enunciate emotional lines, the magnified Horton feature experts are struggling to offset.

In the matter of musical accompani-

ment, too, the short feature has stepped ahead, although undoubtedly for but a temporary lead. The humorously cued orchestration, played by a small and essentially syncopated orchestra, blends readily with the subject. The perspiring symphonists that produce upholstered accompaniments for most of the long features have achieved no comparable success at this stage of their labors.

And so we draw near the end of our observations with nothing to worry about and a good deal of quasi-sentimental satisfaction. There's a bit of kick in, discovering that the king of short features a quarter-century ago is king of short features today. There's comfort in the knowledge that intellects productive of excellence in our youth and the screen's are still excelling at the same old stand. And if one is oldfashioned enough to glow pleasantly at each reaffirmation of old-fashioned words of wisdom, there's a glow in the news that "brevity is still the soul of wit" and in all probability a great many other things exclusive of this article.

BOX OFFICE RECORD

(Short Feature)

Columbia

CHARLIE CHAPLIN COMEDIES, 2.—"The Adventurer." These antique Chaplin comedies are not much. Settings look like ancient times. (Midway theatre, Martinsville, Va.) **Columbia Chaplins.** These old Chaplins show Chaplin to be without a doubt the funniest man on the screen, for they are still trying to improve on his gags. Aged photography, but folks laugh. (Kenwood theatre, Chicago, Ill.) These are too ancient. After the first two or three they fail to draw. (Lake theatre, Upper Lake, Cal.)

MAGIC GAME, 2.—Just awful. (Silver Family theatre, Greenville, Mich.)

ON THE FARM, 2.—The animals do very good in this one. (Royal theatre, Kimball, S. D.)

WINNIE WINKLE COMEDIES, 2.—"Happy Days." Good, and plenty of laughs for everybody. (Royal theatre, Kimball, S. D.) "Winnie's Birthday." This was good and lots of laughs. (Royal theatre, Kimball, S. D.) "Winnie's Vacation." Pleased everyone. (Orpheum theatre, Rock Valley, Ia.)

Educational

AT IT AGAIN, Jack White, 2.—Good two reeler. (Royal theatre, Kimball, S. D.)

BATTER UP, 2.—Good. (Grand theatre, Breese, Ill.)

BIG BOY COMEDIES, 2.—"Big Boy No Fare." Good for the little folks, but no good for the elders. (Royal theatre, Kimball, S. D.) "Angel Eyes." Good kid comedy. (Silver Family theatre, Greenville, Mich.) Good filler and plenty of laughs. (Royal theatre, Kimball, S. D.) "Chilly Days." A good comedy. (Silver Family theatre, Greenville, Mich.) "Come to Papa." A good Big Boy comedy with plenty of laughs. (Midway theatre, Martinsville, Va.) "Follow Teacher." A good kid comedy. (Silver Family theatre, Greenville, Mich.) "Grandpa's Boy." Pretty good comedy for the children. (Strand theatre, Griswold, Ia.) "The Gloom Chaser." Good kid comedy that was pleasing to both old and young. Big Boy seldom fails to bring out the giggles. (Amuse-U theatre, Melville, La.) "Hot Luck." A swell two reeler. (Midway theatre, Martinsville, Va.) If your patrons like this kid, then they will enjoy this one. It's one of his best. (Sun theatre, Kansas City, Mo.) "She Is a Boy." Very good, and made a nice filler to keep them smiling as they come and go. (Royal theatre, Kimball, S. D.)

BLONDES BEWARE, 2.—A good comedy. (Silver Family theatre, Greenville, Mich.) Fine and entertaining from start to finish. (Royal theatre, Kimball, S. D.)

CHARLIE BOWERS COMEDIES, 2.—"Goofy Birds." Has one good laugh at the end. (Selma theatre, Selma, Cal.) Nothing pleasing in these Bowers comedies. Just a couple of reels of film wasted. (Royal theatre, Kimball, S. D.) This is a scream. More new stunts in this than any comedy we have used for some time. (Legion theatre, Elmwood, Wis.) "Whoozit." A great comedy. Entirely different. I call it wonderful. (Silver Family theatre, Greenville, Mich.)

BUMPING ALONG, 1.—This is a pretty fair single reel. (Central theatre, Selkirk, Man., Canada.)

CAMEO COMEDIES, 1.—All Cameo comedies are good. (Savoy theatre, Hooversville, Pa.) "All Set." A little better than the usual single reeler. (Midway theatre, Martinsville, Va.) Only fair. (Strand theatre, Griswold, Ia.) "Brave Coward." "Hold Fast." "Hold That Bear." Good one reel comedy. For one reel comedies Cameos are the best. (Armstrong theatre, Vanceboro, Me.) "Hard Work." Good "Rest Day." Fair. (Strand theatre, Griswold, Ia.) "The Last Laugh." Fair one reel comedy. (Strand theatre, Griswold, Ia.) "The Last Laugh." "Hard Work." Two good single reel comedies. (Sun theatre, Kansas City, Mo.) "The Lucky Duck." Pretty good comedy. (Strand theatre, Griswold, Ia.) "Oh, Mama." Good comedy. (Strand theatre, Griswold, Ia.) "Rest Day." Fair. (Strand theatre, Griswold, Ia.) Very poor single reeler. (Midway theatre, Martinsville, Va.) Fair one reel comedy. (Strand theatre, Griswold, Ia.) "Running Ragged." Fair. (Strand theatre, Griswold, Ia.) "Sailor Boy." A good one reel comedy, better than a lot of two reel comedies. (Strand theatre, Griswold, Ia.) "Wedding Blisters." Very funny comedy. (Sun theatre, Kansas City, Mo.) This is a real funny comedy. (Silver Family theatre, Greenville, Mich.)

CHICKEN FEATHERS, 2.—Good comedy. (Strand theatre, Griswold, Ia.)

CIRCUS CAPERS, 2.—Good comedy. (Strand theatre, Griswold, Ia.)

COOK, PAPA, COOK, 1.—Nothing to this one, just a filler. (Strand theatre, Griswold, Ia.)

DOROTHY DEVORE COMEDIES, 2.—"Circus Blues." An extra funny comedy. (Silver Fam-

ily theatre, Greenville, Mich.) "Companionate Service." A very laughable comedy for old and young. (Sun theatre, Kansas City, Mo.) This is a real funny comedy. (Silver Family theatre, Greenville, Mich.) Very good. (Midway theatre, Martinsville, Va.) "Cutie." Good. (Selma theatre, Selma, Cal.) "Kilties." Nothing to laugh about. (Royal theatre, Kimball, S. D.) "Little Rube." Fine comedy. Dorothy always peps them up. (Royal theatre, Kimball, S. D.) A comedy that's different, and it's a good one. (Majestic theatre, Washington, Kan.) "Up in Arms." Dorothy sure can pep 'em up, and how they screamed again and again. We thank you, Dorothy. Give us more like it. (Royal theatre, Kimball, S. D.)

DUMMIES, 2.—It's good. (Grand theatre, Breese, Ill.)

EDUCATIONAL COMEDIES, 1 & 2.—Good two reel comedies which get many laughs. (New theatre, DeWitt, Ark.) Educational used to be good, but they've added a few hams who are tearing down their reputation. Dane and St. John seem okay, but some supervisor is copying the Christie idea for short subjects. Neat but not funny. (Kenwood theatre, Chicago, Ill.) "Making Whoopee." "Kitchen Talent." "Call Your Shots." Three mighty good ones of Educational's new comedies. All of their comedies are hard to equal. (Sun theatre, Kansas City, Mo.)

FELIX THE CAT COMEDIES, 1.—"Locomotive." Good. These are the best cartoons in the market and please our people best. (Bonny theatre, Mansfield, Mo.) "Switches Hitches." Just an ordinary cartoon. (Central theatre, Selkirk, Man., Can.)

GIRLIES, BEHAVE, Jerry Drew, 2.—Personally, I detest this Drew guy, but in spite of him this is a funny comedy. (Sun theatre, Kansas City, Mo.) Nothing to it but a bunch of near-naked women. I say rotten. (Silver Family theatre, Greenville, Mich.) Very good. (Midway theatre, Martinsville, Va.)

GOOFY GOBBLERS, Neal Burns, 2.—No kick if all comedies were as good. (Auditorium theatre, Laurel, Neb.)

LOYD HAMILTON COMEDIES, 2.—"Breezing Along." Fair comedy. (Strand theatre, Griswold, Ia.) "Green Eyed Love." Just fair. (Midway theatre, Martinsville, Va.) "Goose Flesh." Good comedy. (Strand theatre, Griswold, Ia.) "A Home Made Man." Consider it about an average comedy. Not so good. (Sun theatre, Kansas City, Mo.) "Listen, Children." Harmless and unfunny. (Silver Family theatre,

Greenville, Mich.) "New Wrinkles." This one was a knockout for thrills and laughs also. (Royal theatre, Kimball, S. D.) "Papa's Boy." Just fair. Not the best Lloyd made, but will pass. (Royal theatre, Kimball, S. D.) "Somebody's Fault." These Lloyd comedies just won't go over for me. I guess my patrons don't like this class of comedies. (Strand theatre, Griswold, Ia.)

HE TRIED TO PLEASE, 1.—Yes! He tried to please, but he sure didn't please my patrons. Not a good laugh in this one. (Strand theatre, Griswold, Ia.)

HIGH STRUNG, Jerry Drew, 2.—Here is a fine piece of work. More thrills than Harold Lloyd's pictures. Jerry sure can stick to the wall. (Royal theatre, Kimball, S. D.)

HIS PRIVATE LIFE, 2.—Good. (Tivoli theatre, Mishawaka, Ind.)

HOLD THAT MONKEY, 2.—Good comedy. (Sun theatre, Kansas City, Mo.)

HOLD YOUR HAT, 2.—Very good comedy. (Strand theatre, Griswold, Ia.)

HOP OFF, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

INDISCRETE PETE, Jerry Drew, 2.—Good. (Selma theatre, Selma, Cal.) Not much of a comedy. No laughs to speak of. (Royal theatre, Kimball, S. D.)

IN THE MOANING, 1.—Just fair. (Central theatre, Selkirk, Man., Can.)

IT'S ME, Monty Collins, 1.—Not much. (Midway theatre, Martinsville, Va.)

JUST DANDY, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

LUPINO LANE COMEDIES, 2.—"Be My King." Not as good as "Pirates Beware," and "Fisticuffs," but satisfied the Saturday crowd. (Midway theatre, Martinsville, Va.) "Fandango." Lupino seems to get the laughs. This is what we classed as one of his best. (Ne-Go theatre, Toronto, Kan.) "Fisticuffs." A very funny comedy. (Silver Family theatre, Greenville, Mich.) "Half Pint Hero." Not as good as some of his previous comedies. (Royal theatre, Kimball, S. D.) "Hectic Days." Good. Lane never misses. (Central theatre, Selkirk, Man., Can.) "Listen Sister." Very good comedy. (Sun theatre, Kansas City, Mo.) Very good. (Grand theatre, Breese, Ill.) "Pirates Beware." A great comedy, one of the best we have played. (Silver Family theatre, Greenville, Mich.) Very good. (Sun theatre, Kansas City, Mo.) "Roaming Romeo." This boy, Lane, is sure good and the comedy is a riot. (Central theatre, Selkirk, Man., Can.) A very funny comedy. (Silver Family theatre, Greenville, Mich.) "Some Scout." Fine comedy and Lane always seems to make 'em laugh, so what more can we expect? (Royal theatre, Kimball, S. D.) "Sword Points." Not good enough for Lane, so they all will make poor ones once in a while. (Royal theatre, Kimball, S. D.) This like costume feature—its got small-pox, and they can't see anything funny to laugh at. (Majestic theatre, Washington, Kan.) "Who Is Afraid." Good comedy. (Strand theatre, Griswold, Ia.)

LIMPING LUCK, 2.—Good and funny. (Silver Family theatre, Greenville, Mich.)

LUCKY DUCK, 1.—Very good. (Central theatre, Selkirk, Man., Can.)

MAKING WHOOPEE, 2.—A very good comedy. (Sun theatre, Kansas City, Mo.)

MYSTERIOUS KNIGHT, The, Monty Collins, 1.—Just a fair single reeler. (Midway theatre, Martinsville, Va.)

NAUGHTY BOY, 2.—Fair comedy. It seems hard to get a good comedy nowadays, one that will make the public laugh. (Strand theatre, Griswold, Ia.)

NO CHEATING, 2.—Pretty good. (Strand theatre, Griswold, Ia.)

NO FARE, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

PLAYFUL PAPAS, 1.—Just silly. (Central theatre, Selkirk, Man., Can.)

PLUMB DUMB, 1.—Good. (Grand theatre, Breese, Ill.)

POLAR PERILS, 2.—While this is off the beaten path of comedy plots it didn't seem to get many laughs. (Sun theatre, Kansas City, Mo.) Pretty good. (Midway theatre, Martinsville, Va.) A chilly comedy. (Silver Family theatre, Greenville, Mich.)

QUEER DUCK, Jack Duffy, 2.—Too silly for the kids even. I can't understand why so many of the two reel comedies are fillers only. Why not produce comedies that have laughs in them. (Strand theatre, Griswold, Ia.)

QUIET WORKER, The, 2.—This two reel comedy gets by. Very good. (Royal theatre, Oak Harbor, O.)

RED HOT BULLETS, Eddie Quillan, 2.—Best comedy I have seen for some time. Eddie Quillan gets lots of laughs. He is well liked by my patrons and a good help to the box office also. (Grand theatre, Mount Pleasant, Pa.)

SEEING STARS, George Davis, 2.—Good, and lots of laughs. Fine entertainment for giggles. (Royal theatre, Kimball, S. D.)

SLIPPERY AHEAD, Johnny Arthur, 2.—Fair. Selma theatre, Selma, Cal.)

STAGE FRIGHTS, George Davis, 2.—Just a fair comedy. (Midway theatre, Martinsville, Va.)

AL ST. JOHN COMEDIES, 2.—"Call Your Shots." A knockout two reel comedy that kept the Saturday audience in a continuous uproar. (Midway theatre, Martinsville, Va.) A very funny comedy. (Silver Family theatre, Greenville, Mich.) "Hot or Cold." Very good. (Midway theatre, Martinsville, Va.) "Racing Mad." The best comedy we have booked for some time, a real car race and that sure made them cheer all over the house. Thanks, Al. (Royal theatre, Kimball, S. D.) "Silly Sailor." Good comedy with quite a few laughs in it. (Strand theatre, Griswold, Ia.) Not as good as "Racing Mad." Title explains the whole two reels, "Silly Sailor." (Royal theatre, Kimball, S. D.)

SHOOTING WILD, 1.—Fair. (Central theatre, Selkirk, Man., Can.)

SIMPLE SAP, Larry Semon, 2.—Just a fair comedy with a few laughs. (Royal theatre, Kimball, S. D.)

THREE TOUGH ONIONS, 2.—Fair. (Strand theatre, Griswold, Ia.)

TROUBLES GALORE, 1.—Fair. (Strand theatre, Griswold, Ia.)

WEDDING YELLS, 2.—Fair. (Strand theatre, Griswold, Ia.)

YOU'LL BE SORRY, 2.—A good novelty two reeler. (Silver Family theatre, Greenville, Mich.)

Fox

BEAR KNEES, Animal Comedy, 2.—A scream. If you want to hear the kids laugh get this second comedy. Fox animal comedies very good. (Strand theatre, Griswold, Ia.) Very bad. (Silver Family theatre, Greenville, Mich.)

CAPTAIN KIDD'S KITTENS, Animal Comedy, 2.—Some real entertainment, with the animals doing their best. (Royal theatre, Kimball, S. D.)

DAISIES WON'T TELL, 2.—Not much. No laughs. Did not please. (Crystal theatre, Many, La.)

ELEPHANT'S ELBOWS, 2.—A very good comedy. (Majestic theatre, Washington, Kan.)

FAVORITE WIFE, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

FOLLOW THE LEADER, Animal Comedy, 2.—One of the best two-reel animal comedies that I have played in the 14 years I have been in business. If you want to please the children play this comedy. (Strand theatre, Griswold, Ia.)

KANGAROO'S KIMONA, 2.—Just lots of excitement from start to finish. (Royal theatre, Kimball, S. D.)

KISS DOCTOR, 2.—Quite a little smut in this one, some of the subtitles were bad. (Strand theatre, Griswold, Ia.)

LADY LION, A, 2.—Had the laughs, so pleased. Some good comments on this one. (Crystal theatre, Many, La.) Very good comedy. (Strand theatre, Griswold, Ia.)

VARIETIES, 1.—These are good and educational. (Charkarohen-Hall, Lincoln, N. H.)

WILD PUPPIES, 2.—One of the best two reel comedies we played for a long while, the kids sure liked it. (Strand theatre, Griswold, Ia.)

Metro-Goldwyn-Mayer

BUFFALO BILL'S LAST STAND, 2.—A fine technicolor picture, interesting and beautifully colored. (Waverly theatre, Poolesville, Md.)

CAME THE DAWN, 2.—Good comedy with plenty of laughs for the whole family. (Sun theatre, Plainwell, Mich.)

CHASING HUSBANDS, 2.—Good and funny. (Silver Family theatre, Greenville, Mich.)

CLEOPATRA, Dorothy Revier, 2.—This is a dazzling colored subject of Egypt in Cleopatra's time. Should be run everywhere. (Central theatre, Selkirk, Man., Can.) Best colored short I have seen as yet. Colors very fine. (Walker theatre, Mayfield, Pa.)

CZARINA'S SECRET, 2.—Colored photography adds to this subject, but not much of entertainment. (Royal theatre, Kimball, S. D.)

CHARLIE CHASE COMEDIES, 2.—"All for Nothing." Just nothing. Will leave nothing because you can't get anything out of nothing. (Royal theatre, Kimball, S. D.) "All Parts." A good comedy. The best Chase I have had. (Adair theatre, Adair, Ia.) A good comedy. (Silver Family theatre, Greenville, Mich.) This was much better than the average Chase comedy, but for the life of me, cannot see why Chase is starred. Better lump these in with the Davidson's as All-Stars. (Screenland theatre, Nevada, O.) Charley Chase puts this weak one over. Young girl takes good shots when they are wise enough to keep her out of shadows. Charley is falling off a little lately. (Kenwood theatre, Chicago, Ill.) "Dumb Daddies." This was a good title to tell everybody what it is going to be about. Nothing much to it. (Royal theatre, Kimball, S. D.) "Is Everybody Happy." Good. (Texas theatre, Grand Prairie, Tex.) A good funny comedy. (Silver Family theatre, Greenville, Mich.) Another good Chase. Kennedy makes an excellent foil. (Central theatre, Selkirk, Manitoba, Can.) Pretty good for Charley. But omigawd, such photography! Some scenes so light one was blinded, and others so dark that continuity had to be furnished by the imagination. How do they get that way? (Screenland theatre, Nevada, O.) "Imagine My Embarrassment." Charley crashes society in this one and delivers an excellent comedy. The little girl is good also. Play it. (Central theatre, Selkirk, Man., Can.) One of the best out. (Institute theatre, Oak Ridge, N. C.) Good enough for anybody's house. Feature it when it comes to you. (Texas theatre, Grand Prairie, Tex.) We bought the 1929 Chase comedies because we were still foolish enough to believe a film salesman, who said they would be entirely different and much, much better! If this is a sample, we are going to wear our hardest armor henceforth. Chase may be good, but not for us. (Screenland theatre, Nevada, O.) "The Lighter that Failed." A little better than the average. (Theatatorium, Columbia Falls, Mont.) Fairly funny comedy about a cigarette lighter. (Community theatre, Ridgeway, Ia.) A good Chase built around a timely subject—the cigarette lighter. (Central theatre, Selkirk, Man., Can.) "Never the Dames Shall Meet." Good. Book it. (Crystal theatre, Many, La.) "Ruby Lips." Charley helps a despairing husband out of trouble and gets into plenty himself. Good. (Central theatre, Selkirk, Man., Can.) "Sting of Stings." Fair. It seems pretty hard to make 'em laugh nowadays. (Opera House, Louisville, Neb.) "Us." Well, Charley had sure lots of fun and so did we. (Royal theatre, Kimball, S. D.) Exceptionally good aviation comedy. (Town Hall, Carmel, Me.) "The Way of All Pants." Personally thought just too much display of where pants should be, but it got more laughs than usual, so must class it as good. If your patronage is of very high class, however, don't play it. (Opera House, Louisville, Neb.)

MAX DAVIDSON COMEDIES, 2.—"Blow by Blow." Good comedy. Kept them laughing. (Theatatorium theatre, Emlenton, Pa.) "Do Gentlemen Snore." A spooky comedy that registers

well with old and young. (Central theatre, Selkirk, Man., Can.) Fair. (Institute theatre, Oak Ridge, N. C.) This is good and caused a lot of commotion in the audience. (Screenland theatre, Nevada, O.) "Dumb Daddies." Fair comedy. (Sun theatre, Plainwell, Mich.) Davidson is good in this one. (Crystal theatre, Many, La.) "Feed 'Em and Weep." A small skit successfully worked into a two reeler. Everybody did a good job, but the first part of it is awful trash. (Kenwood theatre, Chicago, Ill.) Fair. Not so good as former comedies by this boy. (H. & S. theatre, Chandler, Okla.) "Fighting Fathers." A wow. As good as Davidson as I have got in a long time. Laughs from title to end. (Town Hall, Carmel, Me.) Does fairly well on a sad picture. (Institute theatre, Oak Ridge, N. C.) "What Every Ice-man Knows." Good. (Opera House, Louisville, Neb.) Max always has lots of excitement in his roles and the funny hair he wears makes him the leading comedian. (Royal theatre, Kimball, S. D.) "Going Ga Ga." Max has little to do in this one, but the two girls are a riot. Don't pass this one up. (Central theatre, Selkirk, Man., Can.) "Pass the Gravy." Miserable! A regular henpecked comedy. (Institute theatre, Oak Ridge, N. C.) "Should Women Drive." Good. (Bijou theatre, Conway, N. H.) Not so good as some of the Davidson group. However, it's not below the average, except in photography. More humor from the characters than from Max in this. (Screenland theatre, Nevada, O.) Just another good comedy. Nuf sed! (Eagle theatre, Baltimore, Md.) "That Night." Gets the laughs. (Texas theatre, Grand Prairie, Tex.) Here's the best from Max in a long time, and an ideal comedy for Hallows'en. It's spooky and thrilly and full of laughs. (Central theatre, Selkirk, Man., Can.)

FAMILY GROUP. The, 2.—Nothing to this one. Two reels of celluloid gone blah. (Orpheum theatre, Rock Valley, Ia.)

GREAT EVENTS. 2.—Technicolor, beautiful pictures. Some of the subjects not very interesting, foreign stuff carries little appeal. (San Juan theatre, Friday Harbor, Wash.) "The Flag." Very beautiful and impressive technicolor subject which we used with good effect in our Armistice Day program. However, we had bought this originally for Fourth of July and Metro would not deliver. (Screenland theatre, Nevada, O.) Fine production, very educational for the school, but has no entertainment. Coloring not so very good in places. (Royal theatre, Kimball, S. D.) "The Heart of Robert E. Lee." A pleasing colored film that is good and clear. (Adair theatre, Adair, Ia.) Very beautiful and interesting. Colors not so gorgeous as in "The Flag," but print was light and new. Our people like these. (Screenland theatre, Nevada, O.) These technicolor subjects add a lot to your program and are all good. (Bijou theatre, Conway, N. H.) "Virgin Queen." These "Great Events" mean nothing to me, as I have to put a comedy with them. (Sun theatre, Plainwell, Mich.)

LAUREL-HARDY COMEDIES. 2.—These comedies are liked best by my people. (Plaza theatre, Chicago, Ill.) "Battle of the Century." Good comedy which kept them laughing, especially in the last reel. (Bonny theatre, Mansfield, Mo.) "Early to Bed." This should rate as a novelty since these two big time comedians are the only ones in it. (Kenwood theatre, Chicago, Ill.) The best birds in comedy. Lots of roars. (Majestic theatre, Washington, Kan.) Good. (Texas theatre, Grand Prairie, Tex.) Not so good as the usual Laurel-Hardy. (Screenland theatre, Nevada, O.) "The Finishing Touch." Very good. Book it. (Crystal theatre, Many, La.) "Habeas Corpus." A knockout. This saved the show for me. Had them doubled up with laughter. How do these boys keep it up? (Central theatre, Selkirk, Man., Can.) I think these two men make the best comedies on the screen. My patrons wait for them. (Adair theatre, Adair, Ia.) Not their best, but you wouldn't believe it when you hear the laughs. Our public is sold on Laurel and Hardy. (Egyptian theatre, Bala-Cynwyd, Pa.) "Hats Off." One of the best that we have had. Pleased well and kept them all laughing. (Parkview theatre, Collierville, Tenn.) Gentlemen, here's a knockout. Probably the funniest comedy we've shown for a long, long time. (Opera House, Louisville, Neb.) "Leave 'Em Laughing." A great long laugh. Plenty of fun and we call it good when they do such stuff. (Royal

theatre, Kimball, S. D.) Good comedy. (Opera House, Louisville, Neb.) Some funny situations. Have seen them better from these stars. (Crystal theatre, Many, La.) "Putting Pants on Phillip." Very good. Lots of laughs. (Town Hall, Carmel, Me.) Fine comedy. Lots of laughs, so it must have pleased. (Royal theatre, Kimball, S. D.) "Should Married Men Go Home." Only fair for Laurel and Hardy. (Screenland theatre, Nevada, O.) Did not answer the question. Good comedy, although I may be wrong. (Institute theatre, Oak Ridge, N. C.) The funniest team in pictures in another riot. This time it's mud-slinging! Patrons are asking for Laurel and Hardy. (Egyptian theatre, Bala-Cynwyd, Pa.) A mud-throwing comedy. Funny. (Silver Family theatre, Greenville, Mich.) "From Soup to Nuts." Here is another good comedy. Brought the laughs. (Petrolia theatre, Petrolia, Tex.) Just good enough that it put the whole show over. Very funny. (Majestic theatre, Washington, Kan.) The best comedy makers ever. In fact, M.G.M. has the best comedies, barring none. (Harvard theatre, Harvard, Neb.) The greatest comedy I ever ran. It's a dandy to put with a weak feature, as it will sure carry the whole show. They ought to call it "Me Faw Down." Give us more like it. (Sun theatre, Plainwell, Mich.) This is one of Metro's best comedies, as sure have been getting some bum ones. The fellow that does not get this comedy sure faw down on purpose, as they will laugh from start to finish, and the following week. (Flaxville theatre, Flaxville, Mont.) "Their Purple Moment." Oh boy, no matter how sore we get on Metro, we can't help but give this team a great big hand! They are wows, and Metro's short product is certainly helping to build up our business. (Screenland theatre, Nevada, O.) These two comedians always get the laughs. Very good comedy. (Bijou theatre, Conway, N. H.) "Two Tars." Boy, oh boy! what a comedy. I thought this pair couldn't make 'em any better than they have been doing but this is just about the best yet. Play it. (Central theatre, Selkirk, Manitoba, Canada.) The best comedy we have had for weeks. How they did laugh! Good print. And, O lad, what a laugh, what a laugh! (Screenland theatre, Nevada, O.) "We Faw Down." Another knockout from this pair. They are always good. (Central theatre, Selkirk, Man., Canada.) Very good, pleased all, and then some. (Crystal theatre, Wayne, Neb.) If this one does not suit, it can't be done, for it has a million laughs. The best comedy I have had in the past few seasons. (Adair theatre, Adair, Ia.) "You're Darned Tootin'." Excellent comedy. These boys sure go right to the funny bone. Wow! (Screenland theatre, Nevada, O.)

METRO-GOLDWYN-MAYER COMEDIES. 2.—Laurel-Hardy, Chase, Davidson. These comedies are, so far as we have run them, all good. Some are all slapstick, but for some reason people seem to consider it grand fun to have some one messed up with mud or cream cake or what have you. (San Juan theatre, Friday Harbor, Wash.) These comedies are very good. (Opera House, Oakfield, N. Y.)

METRO-GOLDWYN-MAYER NEWSREEL. 1.—Good. (Strand theatre, Griswold, Ia.) Very good and not 30 or 60 days old, like a lot of others. Print and photography good. (Strand theatre, Griswold, Ia.) Watch this concern, for they are trying to tie up their feature stars into the previously unadulterated day's news. Marion Davies received a substantial plug in the last one. Excessive puffing is distasteful and unethical. (Kenwood theatre, Chicago, Ill.) Good. (Strand theatre, Griswold, Ia.)

METRO-GOLDWYN-MAYER ODDITIES. 1.—Some of these are real good and some are real poor. "Jungle Round Up" and "An African Adventure" were good. (Armstrong theatre, Vanceboro, Me.) "Primitive Housekeeping." This is an interesting Oddity. It is primitive, all right. (Armstrong theatre, Vanceboro, Me.) "Tokens of Manhood." Fair. (Theatatorium theatre, Emlenton, Pa.)

OUR GANG COMEDIES. 2.—"Crazy House." Very good. (Selma theatre, Selma, Cal.) Very good. (Bijou theatre, Conway, N. H.) "Dog Heaven." Ran this with "Tin Hats." Was pretty good though not as funny as most Gang comedies. (Opera House, Victor, Mont.) "Edison, Marconi & Co." Our gang as inventors. Very clever comedy and up to the aver-

age Gang comedies. (Eagle theatre, Baltimore, Md.) An extra good Gang. (Sun theatre, Plainwell, Mich.) "Election Day." This is a scream. (Silver Family theatre, Greenville, Mich.) "Growing Pains." Dandy Gang comedy, with a vaudeville giant adding some extra laughs. Very lucky for us in having a laugh-maker like this to run with "The Wind," a dreary feature. (Screenland theatre, Nevada, O.) Excellent "Gang" with the giant adding a new angle. (Central theatre, Selkirk, Man., Can.) Fair. (Texas theatre, Grand Prairie, Tex.) "Heebe Jeehees." Best Gang comedy in many months. (Majestic theatre, Homer, Mich.) "The Old Gray Hoss." Shucks, these Gang pictures seem to be slipping. Good old human interest is what made the Gang popular, in our estimation, and if the producer would stick to that and cut out the trick photography they would stay popular. (Screenland theatre, Nevada, O.) Our Gang is slipping for us. (Texas theatre, Grand Prairie, Tex.) "Rainy Days." A very good comedy. (Petrolia theatre, Petrolia, Tex.) A great comedy. If this one doesn't make 'em laugh nothing will. (Armstrong theatre, Vanceboro, Me.) A very good comedy, but more for children. (Orpheum theatre, Rock Valley, Ia.) Good. Worth the price, and will give satisfaction. (Stockton theatre, Stockton, Mo.) An excellent Gang. They paper the house with some self-rising paste and everybody has a good time, including the dog. (Central theatre, Selkirk, Man., Can.) Most of Our Gang comedies good. This one pleased. (Crystal theatre, Many, La.) "School Begins." The best Our Gang I ever had, it is extra good and has plenty of comedy. The school room is a riot. (Adair theatre, Adair, Ia.) I played this one on Saturday, and the kids nearly took the roof off. It's pretty good. (Liberty theatre, Roanoke, Ala.) "The Spanking Age." This is a dandy comedy, though the Gang has very little to do in it. Should not be called a Gang comedy. (Central theatre, Selkirk, Man., Can.) Good. (Majestic theatre, Washington, Kan.) A very funny comedy. (Silver Family theatre, Greenville, Mich.) "Spook Spoofing." Good for the kiddies. Grownups walked out. (Royal theatre, Kimball, S. D.) Good comedy, but not up to the Gang's standard. (Opera House, Louisville, Neb.) "Yale vs. Harvard." Our crowd didn't think this funny or up to Gang standard. (Community theatre, Ridgeway, Ia.) This was better than average Gang comedies are and all right for kiddies, but the elders do not care for these Gang comedies. (Royal theatre, Kimball, S. D.)

SCREEN'S FORECAST. 2.—This is just an advertising announcement for Metro pictures, and the way it is made should help to put over Metro pictures. (Royal theatre, Kimball, S. D.)

Paramount

JIMMY ADAMS COMEDIES. 2.—"Goofy Ghosts." Very good comedy. Ghosts and spooks are always a laugh getter in comedies. (Eagle theatre, Baltimore, Md.) "Holy Mackerel." Fine comedy which filled the program with laughs. (Royal theatre, Kimball, S. D.) "Love Shy." Good comedy and plenty of action and laughs. (Royal theatre, Kimball, S. D.) "Ocean Blues." Two more reels of 1915 comedy which we hope our patrons will forget. This guy Adams is just one step up from Billy Dooley. (Screenland theatre, Nevada, O.) "Swiss Movements." Good. (Gem theatre, Greenriver, Utah.) My first one and I am well pleased. A good, clean two-reeler. (Community theatre, Kenedy, Tex.)

BELIEVE IT OR NOT. 2.—Good comedy, chorus girls and everything. (Crystal theatre, Wayne, Neb.)

CONFESSIONS OF A CHORUS GIRL. Frances Lee, 2.—"Picture My Astonishment." A very poor two-reel comedy. (Midway theatre, Martinsville, Va.) Not a laugh in the whole two reels of this. (Midway theatre, Martinsville, Va.) It will pass if you have nothing better. (Texas theatre, Grand Prairie, Tex.) "Skating Home." First of "Confessions of a Chorus Girl" series and hope they improve some. (Midway theatre, Martinsville, Va.) Good comedy. (Sun theatre, Plainwell, Mich.) A very good comedy. (Silver Family theatre, Greenville, Mich.) The first of the "Confessions of a Chorus Girl" I have had. I wish it were the last. (Texas theatre, Grand Prairie, Tex.)

DANCING TOWN, THE, 2.—The usual Paramount novelty. (Midway theatre, Martinsville, Va.)

BILLY DOOLEY COMEDIES, 2.—"Dizzy Divers." A good "nutty" comedy. (Silver Family theatre, Greenville, Mich.) Very good, very snappy. (Cozy theatre, Duchesne, Utah.) Good. (Gem theatre, Greenriver, Utah.) "Easy Curves." Phooey, what a mess! This might have been a knockout twenty years ago, but it's simply awful today. (Screenland theatre, Nevada, O.) "A Mooney Mariner." Mirabile dictu, this was almost good! Novel picture and good photography but Dooley poisons it. However, it got lots of laughs and is therefore passed with great relief. Rotten print. (Screenland theatre, Nevada, O.) "Oriental Hugs." A very funny comedy. (Silver Family theatre, Greenville, Mich.) Billy Dooley is still a goofy gob and this time he is in Turkey. (Midway theatre, Martinsville, Va.) "Sea Food." All the Dooleys we have played have been good. (Rose theatre, Sumas, Wash.) "A She-Going Sailor." The best Dooley we've ever had. Full of laughs from start to finish. (Plainview theatre, Plainview, Neb.) Dandy comedy. Plenty of laughs. (Sun theatre, Plainwell, Mich.) Good. Dooley masquerading as a woman is a scream. (Central theatre, Selkirk, Man., Can.)

JACK DUFFY COMEDIES, 2.—"Campus Cuties." Good comedy as Jack Duffy always makes them laugh all the way through it. (Royal theatre, Kimball, S. D.) "Fighting Fanny." Very good. (Gem theatre, Greenriver, Utah.) "Hot Papa." Good comedy from Paramount for a change. (Screenland theatre, Nevada, O.) "Loose Change." Good comedy. (Silver Family theatre, Greenville, Mich.) Not as good as some of the other Duffy comedies. (Midway theatre, Martinsville, Va.) "Nifty Nags." Good comedy with Jack Duffy. He always brings out the laughs and makes everybody happy. (Royal theatre, Kimball, S. D.) This one brought plenty of laughs. (Lake theatre, Upper Lake, Cal.) Duffy is good in this. Pleased all. (Town Hall, Carmel, Me.) A dandy. (Gem theatre, Greenriver, Utah.) "Hot Scotch." Just an average comedy. Neither good nor bad. (Central theatre, Selkirk, Man., Can.) It steps high and fast from the go off and keeps it up to the end. If all his comedies are like this I would like a lot of them. (Cozy theatre, Duchesne, Utah.) An extra good funny comedy. (Silver Family theatre, Greenville, Mich.)

FIGHTING FANNY, Ann Cornwall, 2.—A good one. (Lake theatre, Upper Lake, Cal.)

HALF BACK HANNAH, Ann Cornwall, 2.—Fair comedy. This is the type of comedy that gives them the giggles. (Eagle theatre, Baltimore, Md.) Oh, what a comedy! Keeps the crowd roaring most of the time. (Sun theatre, Plainwell, Mich.)

EDWARD EVERETT HORTON COMEDIES, 2.—"Behind the Counter." Not so good. (Gem theatre, Greenriver, Utah.) Just a lot of foolish action around the counter, that's all. (Royal theatre, Kimball, S. D.) "Call Again." A sigh of relief. My last Horton, thank goodness. (Central theatre, Selkirk, Man., Can.) Horton delivers a comedy that is good. What do you know about that? (Texas theatre, Grand Prairie, Texas.) Very poor. (Midway theatre, Martinsville, Va.) "Dad's Choice." Good. (Gem theatre, Greenriver, Utah.) "Horse Shy." Good; lots of laughs for the patrons. (Tivoli theatre, Mishawaka, Ind.) Better than most Hortons. (Lake theatre, Upper Lake, Cal.) "Scrambled Weddings." Very good. (Gem theatre, Greenriver, Utah.) "Vacation Waves." Fair. (Texas theatre, Grand Prairie, Tex.) Nothing great. Just fair. (Sun theatre, Plainwell, Mich.) Who told Paramount this was a comedy? (Central theatre, Selkirk, Man.)

JUST THE TYPE, Neal Burns, 2.—Good. (Gem theatre, Greenriver, Utah.)

KRAZY KAT COMEDIES, 1/2.—I believe the children would try to mob me if I would discontinue these. (Waverly theatre, Poolesville, Md.) Still another good cartoon. (Gem theatre, Greenriver, Utah.) We have reported on these before, but the more we run the worse we hate them. We wanted to book a few to try them, but no, we had to book them for a whole year or we couldn't have them at all. Well,

we have tried them and we don't want any more. No, thank you! (Bonny theatre, Mansfield, Mo.) "Ah, Gay Vienna." These cartoons seem to please the kiddies but that's all. (Crystal theatre, Many, La.) "For Crime's Sake." Usual Krazy Kat cartoon. (Screenland theatre, Nevada, O.) "Pie Curs." Good filler. These "krazy" cartoons are all right, we will admit. (Screenland theatre, Nevada, O.) "Rail Rode." Good cartoon, and the first Krazy print we have had in good shape. (Screenland theatre, Nevada, O.) "School Daze." Usual Krazy Kat cartoon. Okay for filler. Usual Paramount print. (Screenland theatre, Nevada, O.) "Topsy Turvy." The best of Paramount's short stuff, to our notion, are these Krazy Kat cartoons, and that isn't saying a whole Filler class only. (Screenland theatre, Nevada, O.)

INKWELL CARTOONS, 1/2.—Good comedies. (Gem theatre, Greenriver, Utah.) "Koko Hops Off." Okay filler only. These Inkwells have some clever cartooning, but do not take as well with our people as Universal's Oswalds. (Screenland theatre, Nevada, O.) "Koko the Knight." The best Koko cartoon we have ever had. Compare favorably with any other cartoon series. If they were all as good as this one we would like the series fine. (Screenland theatre, Nevada, O.) "Koko's Klock." Well, well. Another good Koko cartoon. (Screenland theatre, Nevada, O.) "Koko the Kop." Neat little filler. Good print. (Screenland theatre, Nevada, O.)

LAY ON, McDUFF, 2.—Good. McDuff manages a prize fighter who can fight only when the sound of a bag-pipe makes him mad. (Central theatre, Selkirk, Man., Canada.)

MAD SCRAMBLES, Neal Burns, 2.—Same old hokey put together in the same old way. Plain silly. (Screenland theatre, Nevada, O.)

PARAMOUNT NEWS, 1.—No. 11. I thought this better than the average Paramount News. My patrons don't like this news as well as the Fox News. (Armstrong theatre, Vanceboro, Me.) These are good newsreels, but aren't as young as we would like them. Bonny theatre, Mansfield, Mo.) No. 15. These should be named Paramount's Air News—all about airplanes. I do wish they could find something besides aeroplanes to film. (Armstrong's theatre, Vanceboro, Me.) On our second year and find it to be a satisfactory newsreel. (Legion theatre, Holyrood, Kan.) Airplanes, airplanes, airplanes. (Harvard theatre, Harvard, Neb.) Good news reel, but so old it is ancient history when I show it. (H. & S. theatre, Chandler, Okla.)

PARAMOUNT NOVELTY, 2.—"Adoration." A two reel drama that I would call a classic and is fit for a place on any program. Print good. (Eagle theatre, Baltimore, Md.) "Fantasy." Here is a report on this picture and at the same time a reply to Brother Walker of Grand Prairie, Tex., as per his offer in the November 24th issue of the "Herald-World." A bung-hole without the barrel. Now Brother Walker, rush along that hand colored photo of a silent truthful salesman. It is bound to cause a sensation. (Mission theatre, Santa Paula, Cal.) Well, well, at last we got the much discussed Paramount novelty which has mystified our brothers. We got a lot of fun (?) out of this from listening to the squawks of our patrons. Anyone who likes these is welcome to our share of them. (Screenland theatre, Nevada, O.) To any exhibitor who will view this and then write me what it is, or what it is about, I will mail a hand-colored photograph of a silent, truthful film salesman. (Texas theatre, Grand Prairie, Tex.) "Frenzy." Another of the Paramount novelties and we didn't like this. "Toddles" was the best so far of this series. (Gem theatre, Greenriver, Utah.) A terrible piece of cheese. Of course, some people like cheese but it happens to be out of our diet. The only novel part of this so-called "novelty" is the absence of the printed word—no subtitles. Otherwise away below par. Why we bought this is now a mystery to us. (Screenland theatre, Nevada, O.) "Toddles." This is the best novelty yet. Good comedy. (Gem theatre, Greenriver, Utah.) "Two Masters." We pulled this after the first showing. Absolutely nothing to these Paramount Novelties. (Midway theatre, Martinsville, Va.)

BOBBY VERNON COMEDIES, 2.—"Crazy to Fly." Nothing to waste ink on, but it will pass. The Bobby Vernon's are the best of the Christie

comedies. (Screenland theatre, Nevada, O.) We have liked all of these comedies from Paramount and this is another good one. (Gem theatre, Greenriver, Utah.) "Hot Sparks." Rather disappointed with this Vernon comedy. He deserves a better fate. (Central theatre, Selkirk, Man., Canada.) Pretty good. (Midway theatre, Martinsville, Va.) "Save the Pieces." This was very good and everybody enjoyed it. (Royal theatre, Kimball, S. D.) Fine comedy. (Sun theatre, Plainwell, Mich.) "Sock Exchange." Slapstick that gets laughs. (Texas theatre, Grand Prairie, Tex.) A good two-reeler. (Midway theatre, Martinsville, Va.) A good comedy. (Silver Family theatre, Greenville, Mich.) "Splash Yourself." We are just starting the Paramount two-reel comedies and so far have found them to be all right. (Legion theatre, Holyrood, Kan.) "StopKidding." Nothing to get excited over. Have seen many better from Vernon. (Central theatre, Selkirk, Man., Can.) This is a good one. (Silver Family theatre, Greenville, Mich.) "Wedding Wows." He has made better. (Gem theatre, Greenriver, Utah.) Ho-hum! The same old stuff. You've seen it a hundred times. Nice bright photography. (Screenland theatre, Nevada, O.)

WATER BUGS, 2.—Fine comedy. (Sun theatre, Plainwell, Mich.)

Pathe

AESOP'S FABLES, 1/2.—The best cartoons on the market. (Egyptian theatre, Bala-Cynwyd, Pa.) "Alaska or Bust." These Fables have certainly improved since five or six years ago. (Trags theatre, Neillsville, Wis.) "Sunny Italy." Fair (Armstrong theatre, Vanceboro, Me.)

ANYTHING ONCE, Mabel Norman, 2.—Fair enough comedy. (Majestic theatre, Eureka, Mont., Can.)

ASSISTANT WIVES, 2.—A good funny comedy. (Silver Family theatre, Greenville, Mich.)

BICYCLE FLIRT, THE, 2.—Funny comedy. (Silver Family theatre, Greenville, Mich.) Good comedy; laughs aplenty. (Majestic theatre, Eureka, Mont.)

CHARLIE CHASE COMEDIES, 2.—"Are Brunettes Safe." Good. (Gem theatre, Greenriver, Utah.) "Bromo & Juliet." Plenty good. Kept them laughing. (Institute theatre, Oak Ridge, N. C.) "Many Snappy Returns." As usual, Charlie Chase pleases the gang. Print good. (Eagle theatre, Baltimore, Md.) Another good one from Charlie. (Gem theatre, Greenriver, Utah.) "A One Mamma Man." Another good one from Charley Chase. (Gem theatre, Greenriver, Utah.)

CAMPUS CARMEN, 2.—Here is a peach of a comedy; out of the ordinary. Biggest part in technicolor and it pleased all. Best for a long time. (Crystal theatre, Wayne, Neb.)

CAPTAIN KIDD'S KID, Harold Lloyd, 2.—A re-issue that made them laugh. Rather old but what difference does it make if it pleased. Print good. (Eagle theatre, Baltimore, Md.)

CHICKEN FEED, 2.—Very good, if not the best played so far. (Grand theatre, Breese, Ill.)

COLLEGE KIDDO, 2.—Right, smart two reeler. (Majestic theatre, Eureka, Mont.)

CURED IN THE EXCITEMENT, Billy Bevan, 2.—Fair comedy. (Sun theatre, Kansas City, Mo.)

ALICE DAY COMEDIES, 2.—"Her Actor Friend." A very good comedy. (Institute theatre, Oak Ridge, N. C.) "The Plumber's Daughter." Very good. Sure got lots of laughs. (Opera House, Louisville, Neb.)

DUMB WAITERS, 2.—Fairly dumb. (Majestic theatre, Eureka, Mont.)

FLIRTY FOUR FLUSHER, Madeline Hurlock, Billy Bevan, 2.—Quite a surprise in this one. Billy Bevan leaves his mustache off and Madeline Hurlock appears as a waitress to make a very good comedy. (Gem theatre, Greenriver, Utah.)

FLYING ELEPHANTS, 2.—Fair comedy. (Silver Family theatre, Greenville, Mich.)

GALLOPING GHOSTS, 2.—A funny comedy. (Silver Family theatre, Greenville, Mich.)

GIRLS FROM NOWHERE, 2.—A good scenic for the tired business man, but there aren't any of the Jaspers here. It's not so good for the small towns. (Armstrong's theatre, Vanceboro, Me.) This is our first one of the Sennett girls, and I can't say very much for them. (Sun theatre, Plainwell, Mich.) An extra funny two reeler. (Silver Family theatre, Greenville, Mich.)

GOLD DIGGER OF WEEPAH, Billy Bevan, 2.—Average comedy. It made them laugh. Print good. (Eagle theatre, Baltimore, Md.)

HIS UNLUCKY NIGHT, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

HAWK OF THE HILLS, Serial, Walter Miller, Allene Ray, 10 chapters.—We have run a number of good serials, but this has held a steady patronage, and I think the best Pathe has put out. (Gem theatre, Pontotoc, Miss.) Guess this is the first serial the town has gazed at for years. Even some of the old heads didn't know what it was all about. Anyway I billed the first chapter like a circus and, boy, it pulled them in. Whether they will stick is the question. Starts off fairly well, but could be a little more action in it. (Auditorium theatre, Laurel, Neb.) On fourth chapter and not holding up so well. However, I heard 'em swear when the captain said: "Next chapter to follow," etc., and that's a pretty good sign. (Auditorium theatre, Laurel, Neb.)

HOUSE WITHOUT A KEY, The, Serial, Allene Ray, 12 chapters.—The best serial that I have run. Increased attendance about 15 per cent and holding them. Picture a little old but film in perfect condition. (Waverly theatre, Poolesville, Md.)

HARRY LANGDON COMEDIES, 2.—"Fiddlesticks." Funny. (Silver Family theatre, Greenville, Mich.) "Saturday Night." A very funny comedy. (Silver Family theatre, Greenville, Mich.) "Soldier Man." This is certainly a real comedy. Very funny. None of them have a thing on Langdon in two-reel comedies, where he should stay. (Silver Family theatre, Greenville, Mich.)

MAN WITHOUT A FACE, The, Serial, Allene Ray, Walter Miller, 10 chapters.—Have played this and found it very good. (Midway theatre, Martinsville, Va.) Have just completed the five chapters and consider this very good. (Rex theatre, Maysville, Mo.)

MARK OF THE FROG, Serial, 10 chapters.—Very good from beginning to end. (Midway theatre, Martinsville, Va.)

MASKED MENACE, The, Serial, Jean Arthur, Larry Kent, 10 chapters.—On the seventh episode and going over better than any serial I have used for a long time. Good scenery and good story. Mystery element seems to be holding up good. (Greenhalgh theatre, Ferron, Utah.) Have just completed this and it seemed to give very good satisfaction. (Midway theatre, Martinsville, Va.)

MODESTY SHOP, 2.—Fair comedy. (Silver Family theatre, Greenville, Mich.)

MOTOR BOAT MAMMA, 2.—A rough comedy. (Silver Family theatre, Greenville, Mich.)

NO SALE, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

ON THE FRONT PAGE, 2.—Good. (Gem theatre, Greenriver, Utah.) Good. (Theatatorium theatre, Emlenton, Pa.)

ONE HOUR MARRIED, Mabel Normand, 2.—This wasn't a comedy, it wasn't anything. (Majestic theatre, Eureka, Mont.)

OUR GANG COMEDIES, 2.—"The Glorious Fourth." Just a "Gang," have seen better. Maybe I'm fed up on them. (Majestic theatre, Eureka, Mont., Can.) Good. Haven't seen a bad one yet. (Gem theatre, Greenriver, Utah.) "Love My Dog." Very good. Everyone, it seems, has told us how good it was. (Gem theatre, Greenriver, Utah.) "Playing Hookey." Very good. (Grand theatre, Breese, Ill.) "Ten Years Old." Good comedy. (Gem theatre, Greenriver, Utah.) "Tired Business Men." Good as they generally are. This had

some poor photography at the first. (Gem theatre, Greenriver, Utah.)

PATHE CHRISTIE COMEDIES, 2.—Going over big with us. (Waverly theatre, Poolesville, Maryland.)

PATHE COMEDIES, 2.—Been using for three years. As good or better than any others. (New theatre, DeWitte, Ark.)

PEACHES AND PLUMBERS, 2.—Very good. (Gem theatre, Greenriver, Utah.)

RUN GIRL RUN, 2.—A fair comedy; print in poor condition. (Legion theatre, Elmwood, Wis.)

SMITH FAMILY SERIES, 2.—"Smith's Army Life." Very funny comedy. (Silver Family theatre, Greenville, Mich.) "Smith's Candy Shop." Just a few laughs in this one. The elephant was good, however. (Armstrong theatre, Vanceboro, Me.) Good comedy. (Silver Family theatre, Greenville, Mich.) "Smith's Cousin." Every Smith comedy is a winner. (Majestic theatre, Eureka, Mont.) "Smith's Customer." Every one of these Smith comedies is good. Full of good laughs. (Majestic theatre, Eureka, Mont.) "Smith's Holiday." Good. (Bijou theatre, Conway, N. H.) Fair comedy. (Silver Family theatre, Greenville, Mich.) One of the best of this series. (Sun theatre, Kansas City, Mo.)

SHOULD SLEEPWALKERS MARRY, Billy Bevan, 2.—Good. (Gem theatre, Greenriver, Utah.) Good. Better than the usual Bevan comedies. (Crystal theatre, Many, La.) Good comedy. (Silver Family theatre, Greenville, Mich.)

SPORTLIGHT, 1.—"Flying Fleet." My patrons did not care much for this. (Armstrong theatre, Vanceboro, Me.) Did not like it here. (Armstrong's theatre, Vanceboro, Me.)

SWIM PRINCESS, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

TAXI BEAUTIES, 2.—Silly. A good cartoon is worth more than one of these things. (Theatatorium, Columbia Falls, Mont.)

TAXI FOR TWO, 2.—Fair, just fair. (Majestic theatre, Eureka, Mont.)

TAXI SCANDAL, 2.—Just a comedy, that's all. (Crystal theatre, Wayne, Neb.)

BEN TURPIN COMEDIES, 2.—"Broke In China." A good one. (Gem theatre, Greenriver, Utah.) "Hollywood Hero." Good. (Gem theatre, Greenriver, Utah.) "Jolly Jilter." Good. (Gem theatre, Greenriver, Utah.) "Pride of Pikeville." Good. (Gem theatre, Greenriver, Utah.) "Taking the Count." A good comedy. Very funny. (Silver Family theatre, Greenville, Mich.) "When a Man's a Prince." This is the only comedy that my patrons ever commented on. It must be good. (Institute theatre, Oak Ridge, N. C.)

PATHE NEWSREEL REVIEW, 1.—No. 91 This is Pathe's 18th Anniversary number and is extra good. Pathe is still out there in front hitting on all six. (Trags theatre, Neillsville, Wis.) The new Review is the best novelty reel in existence, I think. (Sun theatre, Kansas City, Mo.) Good. Are always of interest, and the Pathecolor sections are fine. (Theatatorium, Columbia Falls, Mont.)

R K O

AFTER THE SQUALL IS OVER, Al Cooke, 2.—Al Cooke always gives the folks a treat with his putty face, and oh, how they can laugh. (Royal theatre, Kimball, S. D.)

BARNEY GOOGLE COMEDIES, 2.—These are about the "least nothing" that I have ever seen, just two reels of nothing once a week. I hope that the "Racing Bloods" are some good. We haven't had any of them yet. (Liberty theatre, Roanoke, Ala.)

BELOVED ROUGH, Al Cooke, Kit Guard, 2.—Another good one, and just came one after the other. This just came in right with the feature, both racing stories, but this one had lots of comic titles and sure kept them laughing. (Royal theatre, Kimball, S. D.)

CURIOSITIES, 1.—Quite interesting. My patrons like it quite well. (Strand theatre, Griswold, Ia.) Snappy, interesting subjects that are well liked. (Egyptian theatre, Bala-Cynwyd, Pa.)

KINGDOM FOR A HEARSE, Al Cooke, 2.—Good comedy and no one to let out the laughs. (Royal theatre, Kimball, S. D.)

NICKEY MCGUIRE COMEDIES, 2.—These comedies sure please the kids, and the grownups don't object to them. (Charkarohen-Hall, Lincoln, N. H.) "Mickey in School." Good comedy for children and grownups should get enough kick out of it, too. (Royal theatre, Kimball, S. D.) "Mickey's Little Eva." This gang is sure good for the little folks and it just seems as if there is always something new in each one of these series. (Royal theatre, Kimball, S. D.) "Mickey's Movies." A good comedy for children. (Orpheum theatre, Rock Valley, Ia.) "Mickey's Rivals." Nice little comedy. (Opera House, Louisville, Neb.) "Mickey, the Detective." To whom this may concern: Don't spend your time and money for any of these Mickey comedies, as they are no good. (Royal theatre, Oak Harbor, O.)

PETER'S PAN, Al Cooke, Kit Guard, 2.—Well, Al Cooke and Kit Guard sure have plenty of good times at anytime and all is well. (Royal theatre, Kimball, S. D.)

POP PATS, Al Cooke, 2.—Not so very good but passed for a filler. (Royal theatre, Kimball, S. D.)

RACING BLOOD SERIES, 2.—This series of comedies is good and pleases everyone. (Orpheum theatre, Rock Valley, Ia.)

R K O COMEDIES, 2.—They have put Al Cooke in half of their products. People here want to know if I am related to him, because I get him so often. (Savoy theatre, Hooversville, Pa.)

SILK SOCK HAL, Al Cooke, 2.—Pretty fair, as I think most of Cooke comedies are, although this is by far not the best. (Rialto theatre, Hebron, N. D.)

THREE FAT BOYS COMEDIES, 2.—"Happy Trio." Plenty of fun in this one. (Royal theatre, Kimball, S. D.) "How High Is Up." Good, but as a whole don't care for them. (Gem theatre, Greenriver, Utah.) "Standing Pat." Lots of good laughs, but too much chasing around in one place so got tiresome. (Royal theatre, Kimball, S. D.)

TOOTS AND CASPER SERIES, 2.—"Family Meal Ticket." Absolutely a waste of celluloid. (Auditorium theatre, Laurel, Neb.) "What A Wife." More waste of celluloid. (Auditorium theatre, Laurel, Neb.)

TOUPAY OR NOT TOUPAY, Al Cooke, Kit Guard, 2.—Dandy comedy about the hair growing process. (Royal theatre, Kimball, S. D.)

WISE CRACKERS, The, Series, Al Cooke, Kit Guard, 2.—Have just finished this series and we still contend they are the best two-reelers on the market. Start the next series right away. (Legion theatre, Holyrood, Kan.) "A Kick in the Dark." Last of "The Wisecrackers," and the kids are asking for more. (Gem theatre, Greenriver, Utah.) "Oily Boyd." Good. (Gem theatre, Greenriver, Utah.) "Turkish Howls." Not as good as the former series. (Gem theatre, Greenriver, Utah.) "Wages of Synthetic." Not much to it, as we got it too dear. (Royal theatre, Kimball, S. D.)

Tiffany-Stahl

COLOR CLASSICS, 1.—"Comrades." These color-classics are really beautiful and should please them all. (Trags theatre, Neillsville, Wis.) "King of Sports." Good! But not near as well liked as "Mummies." Print and photography good. (Strand theatre, Griswold, Ia.) "Mummies." Very good for change. Print and photography good. (Strand theatre, Griswold, Ia.) "Scarface." A very fine little reel. The only trouble is that the rental is a little high for small towns. Print and photography excellent. (Strand theatre, Griswold, Ia.)

Universal

ALL BALLED UP, Charles Puffy, 2.—Average comedy, a few laughs. (Globe theatre, Buena Vista, Va.)

ALL WET, 1/2.—The cartoon compares very favorably with other cartoons. (Screenland theatre, Nevada, O.)

BIG GAME GEORGE, 2.—As poor as the others. (Texas theatre, Grand Prairie, Tex.)

BLAKE OF SCOTLAND YARD, Serial, Hayden Stevenson, 12 chapters.—Well, it's all over now and can report this serial as fairly satisfactory and believe it brought us some extra business. Patrons are yelling for more and we are going to give the serial a regular place on our Saturday bill. (Screenland theatre, Nevada, O.)

BROKEN OUT, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

BUSTER BROWN COMEDIES, 2.—"Buster's Whippet Race." Not so good. (Petrolia theatre, Petrolia, Tex.) "Bustin' Buster." I have waited two years to hear a laugh at a Brown comedy and I finally heard it on this one. (Texas theatre, Grand Prairie, Texas.) "Good Scout Buster." These things are not to be laughed at. Their slogan should be "Not a Laugh in a Carload." (Texas theatre, Grand Prairie, Tex.) "Halfback Buster." A fair comedy that the kids liked, but not as good as Roach's "Gang" comedies. (Orpheum theatre, Rock Valley, Ia.)

BUCKSKIN DAYS, Newton House, 2.—This one satisfied better than "Now We're in the Air" and that's saying a lot, but it's true. (Royal theatre, Kimball, S. D.)

BY CORRESPONDENCE, Arthur Lake, 1.—Just lots of hokum and made fine filler. (Royal theatre, Kimball, S. D.)

COLLEGIANS, THE, First and Second series, 2.—The best comedies on the market. Sure packs them in. (Orpheum theatre, Rock Valley, Ia.) These are good. (Sun theatre, Farwell, Neb.) I sure can't say much for these so far. My last one was "Dear Old Calford," and I wish it was my last, as it sure was punk. They don't take the place of a comedy, and it makes the show too long to put a comedy with them. (Sun theatre, Plainwell, Mich.) Have played four chapters of them and they are well liked. Old but good entertainment. (Opera House, Baldwin, Wis.) Good. Well liked by my patrons. (Theatrum theatre, Emlenton, Pa.) Can't say much for these, so far. Just ran two. Very few laughs. (Sun theatre, Plainwell, Mich.) The best short product on the market and meets with more general approval than any short I have ever used. (Greenhalgh theatre, Ferron, Utah.) Second Series. Pretty fair series, but doesn't seem to bring them like the first series did. (Rialto theatre, Hebron, N. D.) "Fighting for Victory." Very tame. Where they take the school out of "The Collegians" they lose their only drawing power here. This one was from lumber jacks to prize fighting. (Silver Family theatre, Greenville, Mich.) "Kicking Through." A splendid two reeler. (Silver Family theatre, Greenville, Mich.)

DANGER TRAIL, THE, Newton House, 2.—Well, whadda ya expect? Nothing to it except two reels of riding, six-shooting, posing, and trying to act Western. Kids liked it all right, but for adults it's just a waste of juice. We suspect these must be a sort of kindergarten for aspirants to stardom in horse opera. Okay filler with comedy-drama. (Screenland theatre, Nevada, O.)

DEAD GAME, Art Acord, 2.—Supposed to be a thriller, I guess, but we had no kids at either performance for some reason, so nobody was thrilled. Who'd have thought that Esther Ralston ever looked like this. (Screenland theatre, Nevada, O.)

FUN IN THE CLOUDS, 1.—More of a thriller than a comedy. Certainly way above the average one-reel comedy. Wish all one-reel subjects were nearly as good as this one. (Bijou theatre, Waterville, Me.)

GEORGE'S FALSE ALARM, 2.—Just fair comedy. (Royal theatre, Kimball, S. D.)

ANDY GUMP COMEDIES, 2.—"Andy Knows His Onions." About as good as the usual Gump

comedies. (Crystal theatre, Many, La.) "Cirrus Daze." Just fair. We have seen him do it before. (Gem theatre, Greenriver, Utah.) "Out in the Rain." Pleased the kiddies, that's all. (Crystal theatre, Many, La.) No laughing matter. Two reels. (Silver Family theatre, Greenville, Mich.) "When Greek Meets Greek." Just a continued laugh, and they seem to like Andy and Min. (Royal theatre, Kimball, S. D.)

HAUNTED ISLAND, Serial, Jack Daugherty, 12 chapters.—No. 7. Just another serial. (Petrolia theatre, Petrolia, Tex.) Have played eight episodes and has been well received. Patrons say much better than "Blake of Scotland Yard." (Globe theatre, Buena Vista, Va.)

HIDDEN MONEY, Bob Curwood, 2.—Short Western that is just fair. Several impossible scenes but it is good for a filler on a short program. Print good. Two reels. (Eagle theatre, Baltimore, Md.)

HORACE IN HOLLYWOOD, Arthur Lake, 2.—Mighty good. Everybody likes these and we get pleased comments on them. Print good. Photography good. So far they have had too much film on one reel, and we have had to split them to use in 1,000-ft. magazines. One oversize reel. (Screenland theatre, Nevada, Ohio.) "Fun in the Clouds." Another good one from the "Horace in Hollywood" series. These are novel, interesting, and there is plenty of both action and humor. One of the best single-reelers we are using this year. Good print and photography. One oversize reel. (Screenland theatre, Nevada, Ohio.) "Hollywood or Bust." Novel and interesting. The first of the "Horace in Hollywood" series. Hope they are all as good. Good print and photography. (Screenland theatre, Nevada, O.) "Horace in Hollywood." These seem to click. (Pastime theatre, Mason, Mich.)

HORSE PLAY, George Davis, 2.—Nothing much to this one. (Royal theatre, Kimball, S. D.)

HOT STUFF, 1.—A back-wash from the old Keystone Fox comedies. (Central theatre, Selkirk, Man., Can.)

KING OF SHEBAS, Arthur Lake, 1.—It's a one reeler. (Texas theatre, Grand Prairie, Tex.)

LET GEORGE DO IT, 2.—"George's Many Loves." Good. (Gem theatre, Greenriver, Utah.) "Look Pleasant." Just a filler. Not many laughs. (Opera House, Louisville, Neb.) Not so good. You can see better comedy on the street any day than these two boys play. Terrible. Better pay for same and not play it. (Royal theatre, Oak Harbor, O.) "She's My Girl." At last a "George" comedy that got laughs! (Texas theatre, Grand Prairie, Texas.) "When George Hops." Very good, as are most of his comedies. (Crystal theatre, Many, La.)

MIKE AND IKE COMEDIES, 2.—"And Morning Came." Not so bad. (Opera House, Louisville, Neb.) "Cash Customers." Another Mike and Ike—"they look alike"—and that's silly as h—. (Texas theatre, Grand Prairie, Tex.) "Just Wait." Merely an average time-killer. Fair photography. Good print. (Screenland theatre, Nevada, O.) "No Blondes Allowed." Just two thousand feet of film wasted. (Royal theatre, Kimball, S. D.) Good. Drew many laughs. (Globe theatre, Buena Vista, Va.) "Taking the Count." Just a fair comedy. (Royal theatre, Kimball, S. D.)

MONEY, MONEY, MONEY, Ben Hall, 1.—After about ten more years Universal should know how to make comedies. This one is a tragedy, not a comedy. Print good. (Eagle theatre, Baltimore, Md.)

MYSTERY RIDER, THE, Serial, William Desmond, 12 chapters.—A silly thing, but the kids are excited about it now. (Lake theatre, Upper Lake, Cal.)

NEWLYWEDS COMEDIES, 2.—"Newlyweds Need Help." This is the best "Newlywed" for a long, long time, and even then it wasn't so good, because the action was overdone. Comedians might do well to forget that they are comedians and act within bounds of reason. (Kenwood theatre, Chicago, Ill.) Just a filler. (Opera House, Louisville, Neb.) "Newlywed's Success." Not much of a success for me. Just a bit better than others of this series. Print good. (Eagle theatre, Baltimore, Md.) "Newly-

weds Unwelcome." By golly, you fellows that never saw a good Stearns Brothers comedy should get this. Of course, it's "just a comedy," but it filled our house with laughs from stem to stern, and for an S. B. production we rate it very good. Sunny McKeen is great for the family. Fair print and good light photography. (Screenland theatre, Nevada, O.)

NOVELTY, 1.—"Footprints." A Laemmle novelty which was not so bad, but could have been much better with improved photography. Some of it very hazy and dim. Would rate this higher than any of Paramount's novelties we have yet seen. (Screenland theatre, Nevada, O.) If you have a non-synchronous machine, and sound effect records, play this one reel novelty and it will go over great. All you need is train, auto horn and crash records, besides your music records. (Bijou theatre, Waterville, Me.) "Wax Figures." Just a waste of 1,000 feet of film. Should be shelved. (Bijou theatre, Waterville, Me.) A Laemmle Novelty. Since it is only one reel, it naturally couldn't be more than half as bad as a Paramount Novelty. We had one of these once that was pretty good, but mostly they're not so much. Would respectfully suggest to Mr. Laemmle, Jr., that the average citizen does not easily follow the story. Or so we judge from comments. (Screenland theatre, Nevada, O.)

OSWALD CARTOONS, 1/2.—All of these rabbit pictures are good. (Charkarohen-Hall, Lincoln, N. H.) Single-reel comedy. These are uniformly good. (Pastime theatre, Mason, Mich.) These are the best cartoons available. (Orpheum theatre, Rock Valley, Ia.) So far these cartoons seem to be taking fairly well. (Lake theatre, Upper Lake, Cal.) "The Fox Chase." These are good. (Gem theatre, Greenriver, Utah.) "Harem Scream." Pretty good cartoon, with a drunken camel sequence which drew hearty laughs. Universal must have forgotten it was Christmas when they sent this out. (Screenland theatre, Nevada, O.) "Hungry Hoboes." Not so good. (Petrolia theatre, Petrolia, Tex.) "Mississippi Mud." Good cartoon, like all Oswalds. Excellent print. (Screenland theatre, Nevada, O.) "Ole Swimming 'Ole." One of the best cartoons we've had yet. (Globe theatre, Buena Vista, Va.) "Rocks and Socks." Good cartoon, like all of this series. Good print. (Screenland theatre, Nevada, O.) "Sleigh Bells." These cartoons please the kiddies, that's all. (Crystal theatre, Many, La.) This one got plenty of laughs from grownups as well as children. (Sun theatre, Kansas City, Mo.) "Skyscraper." This is the first of the series and it's a corker. As good as any cartoon on the market. (Bijou theatre, Waterville, Me.) An Oswald the Rabbit cartoon and very good. These Oswalds suit us the best of all cartoons. Funny, clever and we can get uniform lighting on the screen with them, which can't be done with some others. This one relieved an otherwise rather dreary program. New print. (Screenland theatre, Nevada, O.) "South Pole Flight." Good cartoon. Nice filler for variety. (Screenland theatre, Nevada, O.) Very funny and clever cartoon. (Sun theatre, Kansas City, Mo.)

PAWNS AND QUEENS, Edmund Cobb, 2.—These two reel Westerns are good fillers. (Crystal theatre, Many, La.)

REEL LIFE, 2.—"Keeping Up With the Jones." Do you need anything further? (Texas theatre, Grand Prairie, Tex.)

RUN FOR HIS MONEY, A, Arthur Lake, 1.—Just a fair single reel. (Central theatre, Selkirk, Manitoba, Canada.)

SANDWICHES AND TEA, Arthur Lake, 1.—Scarcely up to the standard of previous Arthur Lake singles. Just filler. Good print. (Screenland theatre, Nevada, O.)

SCARLET ARROW, THE, Serial, Francis X. Bushman, Jr., 10 chapters.—A good serial, but failed to draw for me. Did not hold up. (Crystal theatre, Many, La.)

SMITH'S VACATION, 2.—Very good. (Crystal theatre, Many, La.)

SNOOKUMS ASLEEP, 2.—Just fair. The print was so old and cut up we couldn't see any comedy. (Gem theatre, Greenriver, Utah.)

SNOOKUMS' MERRY CHRISTMAS, 2.—Dandy Christmas holiday comedy. (Central theatre, Selkirk, Man., Can.)

SON OF THE FRONTIER, Newton House, 2.—This boy should be riding side by side with Buzz Barton, but as usual Universal does not discover a real star until it loses him. This is a short Western and very good. (Eagle theatre, Baltimore, Md.)

SPEED SHEIK, The, Arthur Lake, 1.—Film condition okay but otherwise can't give this much credit. Nothing to it and there was only about 25 feet of decent photography in the whole reel. We're not kicking because we got it at a give-away price and it killed 12 minutes for the audience. (Screenland theatre, Nevada, O.) Good comedy for its length. (Royal theatre, Kimball, S. D.)

SPECIAL EDITION, Billy Hall, 1.—Fair one reeler to fill in the program. (Royal theatre, Kimball, S. D.) Just silly. (Strand theatre, Selkirk, Man., Can.)

SPEED AND SPURS, Bob Curwood, 2.—Somewhat better than "The Danger Trail," which we showed last week. Kind of dumb yet, but the kids and the rough-and-ready gang, fell for it, so guess it can be called an asset. (Screenland theatre, Nevada, O.)

SUMMER KNIGHTS, Arthur Lake, 1.—This "Drug Store Cowboy" series is pretty fair but will never set this part of the world on fire. Some laughs in this one. (Screenland theatre, Nevada, O.)

TARZAN THE MIGHTY, Serial, Frank Merrill, Natalie Kingston, 15 chapters.—The biggest attraction in the history of serials. Better than "The Riddle Rider" and "The Green Archer" combined. At our house in Barry, Ill., it is

necessary to run an extra show to handle the crowds. At our house in Pittsfield—Well! Well! (K. P. theatre, Pittsfield, Ill.) On the sixth chapter now and it is holding up very well. It increased my Saturday business about 30 per cent. (Liberty theatre, Roanoke, Ala.) This serial, in our opinion, is a feature in itself. We started with a wonderful business which has been steadily increasing. Our congratulations to Mr. Laemmle and Universal. (Prattanga theatre, Prattville, Ala.) This serial is the best box office puller I have ever had. Have run six chapters and the Saturday crowd is constantly increasing. New patrons coming out Saturdays. (Gem theatre, Winthrop, Me.) Certainly up to expectations. Frank Merrill has quite a following since his "Perils of the Jungle" success. (Bijou theatre, Waterville, Me.) Looks like it would be a world-beater, but we got off to a balked start. Our ballyhoo got tangled up in its own feet and flopped, and we started this off with a feature in such rotten shape that we had no crowd second night. (Screenland theatre, Nevada, O.) Fifteen episodes with Frank Merrill and Natalie Kingston. This is the biggest bet in a serial that I have ever seen. It nearly doubled my business on serial night and held right up through the whole 15 episodes. (Pastime theatre, Mason, Mich.) Here's the only serial that ever made money and it's a sure box office bet. I ran the last chapter this week and wish there were 15 more. (Sun theatre, Plainwell, Mich.) Best serial ever run. Increased business and held up to the end. Completed January 4. (New theatre, DeWitt, Ark.) Very good. Played chapter five on December 26, and to date there has

been an increase in business on each chapter. In fact, the fifth doubled my business. (Savoy theatre, Hooversville, Pa.) Getting better all the time, but don't see the people flocking in. Guess they are all too poor here. (Screenland theatre, Nevada, O.) We made a poor start on this but interest is on the increase and believe it will be a stimulus to business if our people can possibly scratch up the price of admission. The only real drawing card we've yet had on Complete Service. (Screenland theatre, Nevada, O.) Best serial yet. Patrons enthusiastic in praise. Has continuously showed increased attendance from beginning. Now on seventh chapter. (Star theatre, Bulan, Ky.) Special cast—Oh, what a serial. It's a dandy and a knockout at the box office. If you get it started right you're all set. (Sun theatre, Plainwell, Mich.)

THAT'S THAT, 2.—Good. (Tivoli theatre, Mishawaka, Ind.)

AN UNEXPECTED HERO, Fred Gilman, 2.—Good, but booked on a wrong night. (Royal theatre, Kimball, S. D.)

WATCH GEORGE, 2.—Fair. (Tivoli theatre, Mishawaka, Ind.) Sid always makes 'em laugh with his funny face. (Royal theatre, Kimball, S. D.)

WOMAN'S MAN, A, Arthur Lake, 1.—Well, men, here is "Show People" in one reel. Certainly the berries. Considerable advertising of Universal pictures, but it's so darn good you'll forget all about that. A barrel of laughs! The best single reeler we know of. (Screenland theatre, Nevada, O.)



Who's Who—What's What In Filmdom

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The MOTION PICTURE ALMANAC is published by the QUIGLEY PUBLISHING COMPANY, 407 South Dearborn street, Chicago, and compiled and edited by the staff of EXHIBITORS HERALD-WORLD, another Quigley publication and the leading motion picture trade journal. Other Quigley publications are: BETTER THEATRES, devoted to construction, equipment and operation of theatres and published every fourth week as supplement to the HERALD-WORLD; THE CHICAGOAN and POLO, class publications.

QUIGLEY PUBLISHING COMPANY: Martin J. Quigley, *president*; Edwin S. Clifford, *Secretary and general manager*; George Clifford, *assistant treasurer and business manager*.

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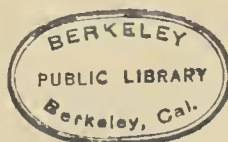
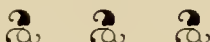
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